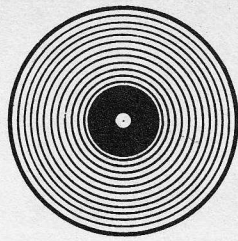


Vol. 3, No. 3, Issue 13
October November 1957



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENT!



CORRESPONDENCE

Sirs:

In his articles "Fableous Jelly" and "Debunking Jelly Roll" Harrison Smith is performing an invaluable service for Morton enthusiasts. I know that my own admiration for Jelly Roll Morton, which is practically idolatrous as it is, will become even more intense if it turns out he really didn't write If Someone Would Only Love Me, Gambling Jack, and Each Day. Unfortunately, Mr. Smith does not offer a shred of evidence for his assertions.

What does Mr. Smith base his claims on? Copyrights? If Morton copyrighted one of the pieces in question, then Mr. Smith has an impossible case. If one of Mr. Smith's composers did, that still does not conclusively prove Morton was not the composer. After all, the copyright of Tiger Rag belongs to the Original Dixieland Jazz Band, but it is extremely doubtful they wrote the piece, which seems to have been kicking around New Orleans "long before the Dixieland had ever started". Label credits? But if you have blind faith in labels, you have to believe that J.B. Long, Blind Boy Fuller's manager, wrote all Fuller's tunes, to take the first case that comes to mind. Actually as Sonny Terry said, "J.B. wasn't doing nothing but getting that money." Perhaps Mr. Smith has listened to the alleged composers' complaints? But then confusion becomes really compounded. The point about Someday Sweetheart, for example, which is credited to John and Benjamin Spikes, is that Jelly claims they stole the tune from him. How does Mr. Smith know who to believe? Or did Morton steal the tunes from the Plaza records by the Adrian Schubert Orchestra, or the records of the Grand Central Redcaps Quartet? (I suspect Mr. Smith of pulling our legs with these obviously fabricated names). I am more than willing to meet Mr. Smith half-way, but I expect something more than sheer whimsy.

Mr. Smith's efforts to restore the credit for such a masterpiece as Don't You Leave Me Here to its rightful composer, a man (or woman) apparently named Alabama Blues, is commendable enough, however unconvincing. To make a point of claiming for someone else a tune Jelly Roll never claimed for himself is something else again, and if I were churlish which of course I'm not, I would begin to question Mr. Smith's motives. Of Mamie's Blues, which Mr. Smith startlingly credits to Mamie Destune (sic), Morton said: "This is the first blues I have no doubt heard in my life. Mamie Desdune -- this is her favorite blues, she hardly could play anything else -- more, but she really could play this number. Of course to get in on it, to try to learn it, I made myself -- the can rusher." And who, I wonder, was King Porter, supposed writer of King Porter Stomp? (Is Mr. Smith sure it was Mares-Reppolo and not Sam Milenburg who wrote Milenburg Joys?) According to Jelly, King Porter Stomp was "inspired by a very good friend of mine and a marvelous pianist now in the cold, cold ground, a gentleman from Florida, an educated gentleman with a wonderful musical education, much better than mine, and this gentleman's name was Mr. King, Porter King." Alas, that word "inspired" is not strong enough for Mr. Smith; nothing less than "composed" will do.

I do not want to spoil Mr. Smith's fun, but since Morton is in no position to defend himself, I think he (Smith) should do something more than make unsupported claims.

Common decency demands that he interrupt his sensational revelations occasionally with a little corroborating evidence.

Jerome S. Shipman

Auburndale, Mass.

Ed. Note:

When Record Research featured Harrison Smith's 'Fableous Jelly Roll' and 'Debunking Jelly Roll' its intentions were not to sensationalize, excite or defraud the public with erroneous information. Its motives were to simply clear up some of the many inaccuracies and misstatements that were made in a well known best selling book and several articles in some miscellaneous publications. We were fully aware that we would hurt the egos of some of Jelly's staunchest admirers but as truth must prevail and an accurate history recorded, we published the articles without any regrets. We still have none.

During the period when Mr. Smith represented one Ferdinand Morton as his business manager Jelly stole the tunes mentioned in order to repay the debt on his \$6000 Lincoln automobile. Morton virtually sold the tunes to Victor, who without their knowledge, issued them under the fictitious titles chosen by the 'creative' Jelly. Further proof of this is that Harrison Smith and the other composers sued Victor and were awarded releases of their compositions. This is a matter of public record and will stand up in any court in this land. Mr. Morton was still a member of our living society at the time this action took place. Contrary to what Mr. Morton may have said about the afore-mentioned tunes, they were all part of the package to erase his debt and save his auto.

About the supposed fabricated names of Adrian Schubert and the Grand Central Red Caps Quartet, it is suggested that the writer of the above letter follow our auctions a bit more closely.

Dear Len and Bob:

Just recently a friend of mine brought a copy of Record Research over to the house & I was very impressed by it as I wasn't aware that such a magazine was being published. It was your Nov/Dec 1956 edition (the Emerson Record issue) and although almost a year old I read it from cover to cover. Very, very interesting.

I wonder if you could tell me of any known Record Collectors in the Northeast section of New Jersey as I certainly would like to meet some. I have a friend in Cresskill, N.J. but he is the only other serious collector that I know.

I would certainly appreciate anything you might be able to tell me in reply to my request.

I guess I'm a Johnny-Come-Lately in the record collecting field but have been going for a couple of years now and the records are beginning to pile up. However, it's rather frustrating not to be able to talk to anyone about records.

Well I won't chew your ears off now so will ship this off to you and see what you have to say.

Thanks in advance for any info.
Albert R. Underwood
46 Legion Drive
Bergenfield, N.J.

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record research

published bi-monthly at

81 HART STREET
BROOKLYN 6, NEW YORK

Annual Subscription - \$1.50 Single Copy -30¢

Volume III, Number 5, Issue 15

Editors - Len Kunstadt & Bob Colton

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Representative In Great Britain: Derek Collier
Subscription 10/d
25, Broadfield
Harlow Essex

The contents of 'Record Research' are indexed every month in the MUSIC INDEX, the key to current music periodical literature.

ANNOUNCEMENT

For details on an important new book turn to Page 8.

THE RECORD RESEARCH BULLETIN
Supplement to
RECORD RESEARCH MAGAZINE
will be published soon
DETAILS ON PAGE 9

IF A CHECK APPEARS IN THE SQUARE BELOW,
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OF SIX ISSUES.



THE FESS WILLIAMS STORY

as told to
Harrison Smith



I, Stanley R. Fess Williams was born April 10th, 1894 in Danville, Kentucky.

My father died when I was five. Believing the city offered a better opportunity for she and her son, mother soon moved to Cincinnati, Ohio. It was here that I attended public schools and studied the violin.

My Mother

Without a few words about her, my life story would not be worth mentioning. Mother remarried when I was nine years old and to a very good and sincere man. But he did not see any sense in my continuing in school when I got old enough to work. Even though I agreed with him, mother held firm. So besides making me stay in school, she got two days' work and used one day's pay (75 cents) to pay for my violin lessons. Even though my step-father disagreed with what he termed her foolish ideas about me, he put up with them. But when I turned 15 and she informed him that she was going to send me to Tuskegee that next fall, it caused the dissolution of an otherwise happy marriage. So in giving up her home and a good husband in exchange for a sleep-in maid's job, no woman could sacrifice more for her child.

At Tuskegee

The older I get, the more I appreciate the years spent at Tuskegee. When you recall that men of the caliber of George Washington Carver, Charles Winter Woods and N. Clark Smith headed departments, you can readily see, we were instructed by the best.

From a reading point of view, the violin lessons had made me a pretty good musician; so after a few months studying the clarinet, my dream of being a member of the Tuskegee band was fulfilled. In fact, my only interest was music and athletics. My academic marks were just passable, although I did nicely in football and basketball; but soon gave them up entirely for music. By my senior year I had learned to play all the band instruments and had risen to be the highest ranking member. Upon graduating I was offered and accepted the job as acting band-master for the summer school term. It was a fifty piece band with a twenty piece drum and bugle corps. Besides heading all parades with the band, I had to prepare for a concert every Sunday afternoon. They consisted of standard operas, overtures, one popular tune and two marches.

Accepting this position turned out to be a blessing in disguise; because it kept me there when the teachers came from the various states to take the summer school course. It was at this time that Louise Phillips (a teacher from San Antonio, Texas) crossed my path. No one can explain the feeling that comes over you when the right one comes along. We married in December, 1915. As this story is being written, (1957) our love for each other is still so great, we even enjoy hearing each other snore.

Back To Cincinnati

I arrived back home in the late summer of 1914. Now, my problem was to get money with which to buy a saxophone. You most likely wonder what became of the salary paid me as acting band-master? Well, I owed the school money when I graduated. So when they deducted theirs and my ticket home was paid for, I arrived in Cincy with \$1.75. Mother was still able to solve my problems. She got an advance on her salary and by having a good credit rating, Wurlitzer let us have a saxophone for \$5.00 down payment. Frank Pork, who had the leading band in town, put me to work. His combo consisted of mandolin, guitar and bass. Neither one of the three could read a note; but what ears. Frank demanded big money (\$5.00 a night) for his men. We averaged about three nights' work a week. But to keep in with the fellows it was necessary to hang out at the saloons and such places most every night.

Even though I never got intoxicated, coming in late hours and with alcohol on my breath did not set good with mother. My throat was also giving me a lot of trouble.

Tuskegee graduates with my background were greatly in demand as teachers in the schools through-out the south and mid-west. So due to the bad throat and mothers seemingly dissatisfaction, I accepted a teaching job.

Winchester, Kentucky

It was here at the combination graded and high school, that I was in charge of music, athletics and taught some 6 grade classes.

In this part of the country, all men teachers were addressed as professor. However, If you were not too stiff, pretty soon they would drop the first and last (Pro----or) syllables. Now you know how I became known as Fess Williams. Teachers were considered leading citi-

zens; so now mother was very happy. But when I married Louise that following December, it seems that her fondest dream had come true. Me, a teacher and married to a teacher. Mother said, "The Lord can now take me when ever he gets ready." He did, that following January.

I stayed in school work for four years. During this last year, I played on weekends with a band out of Lexington, Ky. The reception of my playing by the dancers was what prompted me to resign my school work and go back to music.

My First Band

It was organized in 1919 and consisted of sax, piano and drums. Shortly thereafter, a banjo and trombone was added. With the exception of W.C. Handy, mine rose to be the best known band throughout the states of Kentucky, Tennessee, Alabama, Indiana, Virginia, West Virginia and South Carolina. We played and sang in field houses, armories and open-side tobacco barns. Trying to fill those big spots developed my lungs so big and strong that I think they will be good and healthy long after the rest of my body has gone.

A fraternity that I played for quite often at the University of Indiana turned out to be very interesting. After each engagement here, one of the members would take us to a place called the Brook-nook. He would spend as much as two hours buying us soft drinks and working out with my piano player. About ten years later, I found out this student was Hoagy Carmichael.

Men with me in those days who later made names for themselves were Edgar Hayes, Stanley Bennett, Ray Green and Jelly James.

All our work were one nighters and as roads were none too good, we generally traveled by train. But trips with-in the radius of a hundred miles, we went in my ---Cadillac. That's right! And I still have a picture of it.

While in Kentucky our three children were born. The older boy (Rudy) plays tenor, clarinet, flute and trumpet. He has his own combo and is pretty big in the North-west and Alaska. The younger one (Phil) is also a tenor man with plenty soul and salesmanship. The daughter (Estella) uses her female prerogative. She studies piano for a while, then she will put that down to develop her singing. Next thing I know she is rehearsing

in some play. But to support her expensive taste and be independent, she learned and is an accomplished legal secretary. All three have the ability to make the grade but each one is taking the long way 'round.

Chicago

Being rated the best saxophone player through-out the territory I worked, prompted me to try landing on big time. After several futile efforts to get the band in either New York or Chicago, I broke it up. My work had been very good and I should have had a nice bank account; but slow horses, the Cadillac and Black Jack predominated. And I might add that I wrecked the Cadillac beyond repair about two weeks before leaving. It got hit by a railroad train on my way to the races. Until today, I don't know why I didn't get killed.

March 1923 found me, the saxophone and \$2.30 getting off the train in Chicago. Had it not been for a devoted cousin and her lovely husband (Eugene and Georgia Bass) I would have either froze or starved to death. The musicians fell for my playing but I didn't have a union card and no money with which to join. However Freddie Keppard (a big hearted and great trumpet player) took a liking to me and made arrangements to give me some work.

While working here, I got an after-hour job at a spot called the Radio Inn. It was run by a segment of the Al Capone gang and everything went. Valaida Snow, who was destined to become great in later years, was one of the entertainers. The following is a typical happening in the place; One night the boss told me to send Valaida over to his table and sing for his party. Mid-way between the song, he slipped a pistol out of his pocket and shot between his and her feet. He called that having fun. I'm about to forget to tell you that Tommy Ladiner and Tubby Hall were playing with me on this job. We generally got through about 6 or 7 A.M. but on Sundays and Mondays we worked until about 11 A.M. Of course you never quit until the boss told you to.

By now, I was pretty well known; so shortly a job to put my band with a vaudeville act came my way. The act was known as Dave and Tressie and Ginger Snaps. We played the mid-west and all the way west to the Dakotas. Press notices were so good, the office decided to send us east.

New York

We arrived in New York the early part of 1924. After playing several houses in

1924. We broadcasted from the General Electric Station WGY in Schenectady, the then most powerful station in the nation

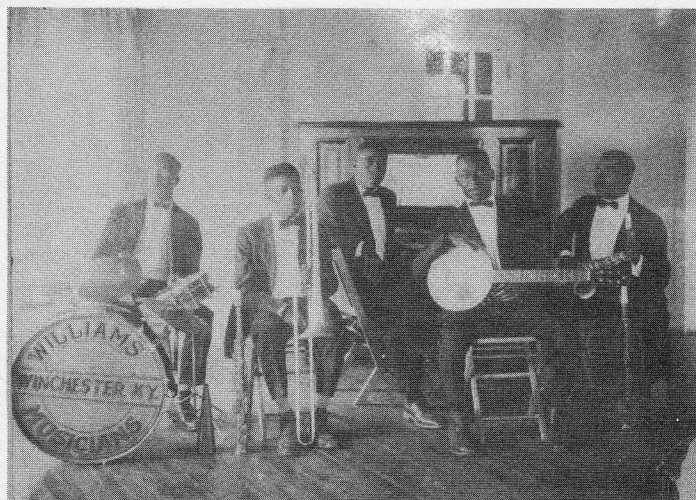
Jelly James, who was with me in Kentucky rejoined me. Spaulding decided to go back to Chicago. He was replaced by Hank Duncan from Louisville. Green left and was replaced by a local drummer (Ralph Bedell). I got George Temple from Indianapolis, with Perry Smith (Stony) and Ollie Blackwell coming from Annapolis and Washington, D.C. respectfully.

John Fagan, who owned the Rosemont in Brooklyn, heard about us. He came up, listened to us play the last tune in a set and signed us to open for him three weeks later which was in August of 1925.

Brooklyn

His place was the same in Brooklyn as the Roseland was and still is in New York. We were contracted for three weeks or until the grand-fall open. This opening for several years had signaled the return of the Memphis Five. I can report that they didn't return that fall. We stayed from Aug. until Feb. of 1926.

While on this engagement, we made our first New York City Broadcast. And on the program was the late Charles Gilpin



1919



1929

Freddie, like all the best musicians, worked two jobs. The big cabaret from 8 P.M. to 1 A.M. and an after hour spot from 1:30 A.M. until? The delegate never bothered checking the after hour spots; so Freddie would lay off two nights a week so that I could work. The salary was only \$5.00 a night; but tips were never under \$10.00 apiece. That is because the madams came out and brought their girls. And, you have never seen anything if you haven't seen a madam and her girls trying to out-shine one or two madams and their girls.

Freddie got Ollie Powers to come and hear me. Ollie liked me so well, he got me straight with the union and put me in his band and the Dreamland. The Dreamland was the same to the South-Side as the Cotton Club use to be in Harlem. Bell Bottoms, who ran the Dreamland at that time, later became Chef-Cook for Joe Louis during his reign as Champion.

and around the city, something went wrong with the booking and the act broke up.

My desire to have my own out-fit was so strong that even though practically broke, I refused a \$100 a week offer from Fletcher Henderson in order to satisfy this desire. But fearing that we would be unable to get work, three of the boys joined other groups. My drummer (Ray Green) who had been here before as a member of Ethel Waters Jazz Hounds, ran into an old friend who told him about a job up-state. So he, the piano player (Anthony Spaulding) and myself headed for Albany.

We were so well liked, that the boss of the largest road-house up there told me if I could get four or five more good men, he would put us in his club. So the birth of Fess Williams and his Royal Flush took place in the latter part of

and the late Teddy Roosevelt Jr. It also signaled the making of Green River Blues for Gennett which was our 1st recording.

Back To New York Via Harlem
In March 1926, the now famous Savoy Ballroom was born. My and Duncan Mayer's bands were the ones that opened. This engagement and my records were the two things that caused me to be known internationally.

With the exception of doing one nighters in the summer, I stayed at the Savoy until early January of 1928.

Two things which we started at the Savoy that became popular throughout the world were the battle of Jazz and the Lindy Hop (now called jitterbugging). The first battle was between the late Fletcher Henderson and myself. Some others I

battled were Paul Whiteman, Isham Jones, Joe Oliver and Duke Ellington. The two biggest were the ones with Henderson and Oliver. They had to call out the riot squad on each occasion and block off Lenox Avenue from 140th to 141st Street. Men from these bands who made names for themselves later are Don Redman, Russell and Joe Smith, Charlie Green, Coleman Hawkins, Rex Stewart, Barney Bigard, Johnnie Hodges and Louis Armstrong. We never lost a battle even though most of these bands were larger and some were better musically. But when we got through setting perfect tempos and putting on our showmanship, the dancers thought we were best in every respect.

The band became so popular that the Savoy management felt it imperative for us to play there every night. However, social clubs in close by Jersey and Brooklyn paid exorbitant prices to have us from 1 A.M. to 3 A.M. These engagements are what opened Moe Gale's eyes and started him in the booking business.

We were extremely happy at the Savoy; but I "personally" was forced out.

Back To Chicago

One night early in January 1928 as I got off the stand, a hostess pointed out three men who wanted to talk to me. They introduced themselves as representatives of Balaban and Katz in Chicago and that they wanted me for M.C. and Band leader for a new theatre "Regal" they were opening on the south-side of Chicago. My men and I were like loving brothers. So being happy at the Savoy plus learning that they only wanted me, caused me to refuse what was then a big paying job (\$350 a week). They refused to take no for an answer and made me promise to meet them at the Astor Hotel the next morning.

I arrived at 10 A.M. and it was about 3:15 P.M. before I agreed to accept the job. Can you imagine a musician crying because he was talked into taking a \$350 a week job? I did. The contract was for six months with a six months option.

That night, I told the Savoy owners of this fabulous offer; but I didn't mention I had already signed the contract. After discussing the pros and cons for nearly a week and after assuring them that I would send for Lockwood Lewis in Louisville, Ky. who was capable of taking my place in front of my band, they reluctantly agreed to let me go. Buchanan pointed out that since it was a six months deal, he would keep my band and Lockwood until the 4th of July, send them out for the summer and then herald my return in the fall. It didn't happen as he figured because the Regal took up the option.

At The Regal Theatre

For a performer or musician who appreciates class, this was what you could call a dream engagement. Everything was done in deluxe style. Dave Peyton, a very fine musician was the contractor. This being by far the best paying job in Chicago, he was able to hire the cream of the crop for the orchestra. The company let me have the biggest names in show business on my bills; such as Buck and Bubbles, Amos and Andy, Bill Robinson, Tom Mix, Ruth Etting, Blanche Calloway, Lottie Gee and George Dewey Washington to name a few. All bills comprise unknown

people. One who I introduced to the theatre public at the Regal was Cab Calloway; also Lucky Millinder who was a dancer at that time. He claimed that my style of working inspired him to become an orchestra leader. From our future stars (amateur night) emerged Ina Ray and June Hutton as well as several others who did well in show business. The Regal story would be incomplete without a word about the late Marshall (Garbage) Rogers. He was a great comedian.

My last week at the Regal is one I will never forget. I was to make a short speech at the end of each show about how my years work had been so pleasant etc. At the end of the speech, Alma Lilly Hubbard started singing 'Goodbye Fess'. Due to crying on the stage as well as in the audience, the curtain had to be drawn ahead of time all week. And the week's attendance was the largest for the whole year. Who wouldn't love a city that accorded them this kind of treatment?



Back To Harlem

My return to the Savoy in March of 1929 was to a jam-packed house. Even though being happy to be back, the great delight in playing jazz all night had left me. The mixture of playing sweet and hot music in Chicago had left its mark. It was during this period, the idea of arranging classics in dance form struck me. The idea was to satisfy my desire for those beautiful melodies and the rhythms to satisfy the dancers. In other words, kill two birds with one stone. Harry Linke (a publisher) begged me to turn them over to him for publication and sales. Being desirous to introduce them via a chain radio program myself made me refuse his offer. This decision caused me to lose the honor of being the first to swing the classics as some other musicians copied the idea and got it to the public before I got the opportunity to do so. However, a good many people including Harry Linke, Louis Metcalf, Kenneth Roene, Joe Steele and Isham Jones to name a few, know that I was the first person to swing such standards as Post and Peasant, William Tell, Faust, Prelude in C# Minor and others. Isham Jones' reaction to my arrangement on the Prelude in C# Minor the night he battled will never be forgotten by me. When I got off the stand, he took me to one side. Upon learning it was my idea and no one else had that arrangement, he kept raising until he got to \$200. I was to give him my copy and the score; which meant no one was to play it but him. I wasn't broke; so the offer was a joke to me. About four months later, a printed

copy, similar to my arrangement hit the market. I found out it was made by one of Isham's arrangers, and if my memory serves me right, it and other similar arrangements of classics were distributed through Isham's publishing firm.

Hit The Road

I decided that one nighters would be the best way for me to cash-in on all the publicity the Savoy, Regal and Records had afforded me. The thought was great; but the time and places I decided to play were terrible. My dream would have been realized had I gone south; because trips made by other big names were later overwhelming successes. The stock market crash of 1929 caused a lot of people to start doing their own work. This put thousands of maids, cooks, porters and messenger boys, who were the back bone of public dances, out of work.

Due to the comparative few people playing the market in the south, the same type of workers down there continued on their jobs.

In preparing for this trip, I put an advance man on the road, about \$2,000 in placards etc., bought a bus for the boys a Lincoln with a French body for myself, hired two chauffeurs and put the boys in the band on salary whether they played or not.

We played all cities of any size from Boston, Mass. to Baltimore, Md. Everywhere we played, the kids came to see and hear us; but most of them stayed on the outside. Regardless of what was done to rectify this situation, it continued the same way.

What caused this condition finally dawned upon me. These were the kids I spoke about earlier. The stock market crash had thrown them out of work; so they didn't have any money to buy tickets.

Most every week, I had to jump back home and get money to pay bills. Every time I had a fairly good night, deductions for this and deductions for that would eat the profit. When I finally decided to call it quits, de-ducks had taken me for well of \$60,000. Had it not been for some property that my wife made me buy, de-ducks would have cleaned me completely out.

The big broad-casting companies had book departments those days and mine was the first colored band signed by N.B.C.; but happiness with them was short lived. Most of the spots they booked were ones I had previously handled myself; so giving them 10% for this work didn't make sense to me. I asked for a release. They told me to stay because they had me set for the Amos and Andy (Check and Double) picture which was to be made in January. I agreed; but in January I was informed that making of the picture had been set back. Believing this to be just a trick to hold me, I pressed harder for my release. They gave it to me. Well, about 2 months later the picture was made with Duke Ellington getting the part which had been set up for me.

It was now dawning upon me that being handled by an agent was as important as your playing if not more so. The following is an example of an agent's strength in those early days: Lew Brecker refused to put me in the

Brooklyn Roseland. About two weeks later I signed with the Columbia Broadcasting Co. Then he accepted and kept me the whole season. In fact, he even alternated me between his Brooklyn and New York spots. Please don't take this as a knock on booking agents. They definitely made music big business. My only complaint is the way they push the favorite few. If you had it in the old days, the doors were open for you to prove it. But, since the advent of agents, only those in the agents' good graces got a chance. Even though most agents don't know a note from a billy goat, yet they decide who is going to be the star among musicians. Can you imagine a porter having the authority to decide who is going to win the Nobel Prize? Well this music set up is just that ridiculous.

Columbia was doing a good job on me and it looked as though I was on my way again until they ran into trouble. The union stopped the broadcasting companies from booking on the grounds that they had too much advantage over other booking agents.

It was right along here that you (Harri-son Smith) put me in the hands of Mr. Spizzi. He got several good theatre dates and through Boris Morros, he had me set for the New York Paramount Theatre. This was to be the jumping off date for big work. Mr. Spizzi's sudden death in an auto accident ruined all these plans for good.

It then became my misfortune to hook-up with a 100% phoney. He finished me off and good. Being hurt and discouraged, I refused Farina and three engagements in 24 days.

I did practically nothing for several years. My wife's patience and care undoubtedly kept me from being a total wreck. To know you are being by-passed and pushed around because you demand to be treated fair and square is hard to take. No one has to tell me why Jackie Robinson's hair is gray and why so few speak well of Jack Johnson.

When the country was being harnessed for the second World War, the thought struck me to assemble a good entertaining combination. This idea turned out swell. My

six piece combo, besides playing excellent dance music, could put on a real good floor show. I was M.C., Clint Smith (drummer) dance and comedy, Arnold Adams (guitar) had a beautiful tenor voice, June Cole, (Bass) fine heavy baritone, Alex Stevens, (trumpet) light baritone and Larry Johnson on piano. We climaxed the shows with some very good and novel group singing. Ocean City, Maryland was our regular summer spot for three straight seasons. However, clubs in New-ark and Trenton New Jersey, Staten Is-land, New York and New London, Connecti-cut took us whenever they could get us. But when I got set to make my big move, cousin bad luck reared his head again in the form of the 20% amusement tax. This tax caused a great many clubs to cut down on entertainment and even more to cut it out altogether. As for the above mentioned clubs, only the summer one survived. You cannot hold men with only ten week's work out of the year; so for me, my last serious effort went down the drain.

Composing

My work for the past ten years has been mostly composing with some arranging.

Una Mae Carlisle and I collaborated on several numbers. Lips Page was set to record "The Big Mouth Cat" when he suddenly passed. Four have been accepted by publishers and we had planned on submit-ting our three favorites this fall. Una passed; but I intend to follow through; and don't be surprised if one of the three clicks.

Conclusion

It's better to be a "has been" than a "Never was". Having gone to the top and being considered one of the old greats, is a source of great consolation. Only a comparative few are fortunate enough to attain this goal. But for me, being strong enough to resist the many pit-falls that confronted me while on top, has made my declining years even greater and happier than when I was flying a-round in the clouds.

I joined the church in 1914, married in 1915 and became a Mason in 1916. Living pretty close to the vows that these in-stitutions, have kept me about as happy as one can be.

But to my way of thinking, the glue that holds all the good ends together is a good and loving mate. So to you who have seen fit to read this story, paying at-tention to the following "Don'ts" will prove extremely helpful!

DON'T let any one make you believe that a liquid or drug stimulant is helpful.

DON'T think every one who smiles or makes a pass is in love with you. In most cases, it is what you are accomp-lishing on your instrument what they love.

DON'T do to your mate what you would ob-ject to him or her doing to you. In oth-er words, don't give what you can't take

DON'T ever stop studying and practicing if you expect to reach the top.

and DON'T forget by all means, that I can still blow.

**** Photo Identifications **** (from left to right)

1919 - Williams Musicians
Melvin Bland, drums; David "Jelly James, trombone; Willard Hamby, piano; 'Happy' Thornton, banjo; Fess Williams, reeds.
-Identification by Fess Williams

1929 - Photograph of Fess Williams' Orchestra at Savoy Ballroom, New York City.

*David "Jelly" James, trombone; Kenneth Roane, trumpet; *George Temple, trumpet; *Ollie Blackwell, banjo; Emanuel Casa-more, tuba; Lockwood Lewis, front man, entertainer, alto sax; *Ralph Bedell, drums; Andy Pendleton, banjo and vocals; Gregory Felix, reeds; *Perry Smith, reeds; *Henry "Hank" Duncan, piano; *Fess Williams, white suit, front.

Note - *Original member of the Royal Flush Band formed by Fess in Albany, in 1924.....

-Identification by George Temple (via Duncan Scheidt), verified by Fess Williams.

1930 - Fess Williams Orchestra
David "Jelly" James, trombone; Emanuel Clark, trumpet; John Brown, trumpet; Whit _ _ 2 _ , trumpet; Clinton Walker, bass; Ralph Bedell, drums; Fess, leader; Felix Gregory, reeds; Bob Holmes, reeds; Fats Pichon, piano; Perry Smith, reeds.
-Identification by Fess Williams

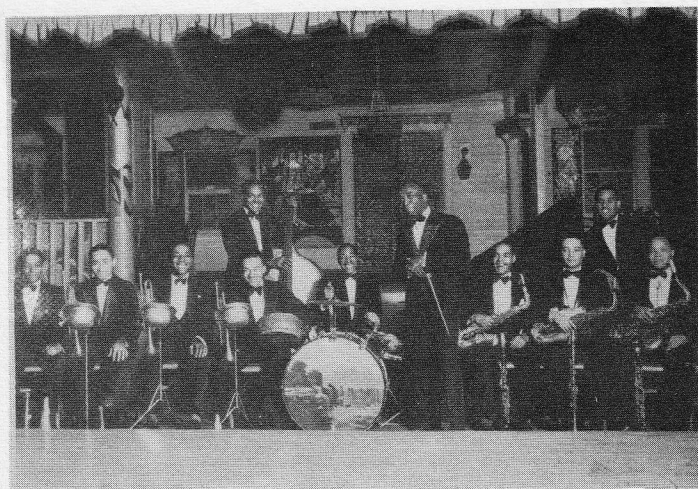
FESS WILLIAMS DISCOGRAPHY

We are preparing a compre-hensive detailed discogra-phy of Fess Williams which will cover his records from Paramount (1923) thru to the 'Chicago' label(mid-40s).

We would welcome all infor-mation from those collec-tors having Fess' records. Fess recorded for Para-mount, Gennett, Okeh, Har-mony(Columbia), Brunswick (Vocalion), Victor, Decca and the Chicago label. There may be others.

Send label statistics and comments to us. All infor-mation will be coordinated into the main discographi-cal project.

1930



1957



HALL MARKS

 * compiled *
 * by *
 * WALTER C. ALLEN *

For those mysterious symbols occurring impressed in the wax of records between the grooves and the labels, other than numerical designations of matrix, take, stamper mother, catalogue number and the like, but which would seem to have some significance in identifying the manufacturer of the record or the processor of the matrix, I propose the name "hall mark" in view of their similarity to the symbols used in silverware to denote the manufacturer.

I have gone through most of my records, and have come across the "hall marks" depicted below. The labels on which found, and the range of catalogue numbers (at best, this is only preliminary, being only a brief survey of my own records) are also indicated. It must be stressed that not all the records in a particular range will have the indicated mark; and that the A and B sides of the record may not have the same hall mark.

Where anything can be deduced as to the significance of the mark, that will be so deduced

(Three hyphens, stacked vertically)(indented at 9 o'clock)

Banner	1475-1848; 2032-2065; 6239-6472, 7001
Cameo	0142 (<u>raised</u> , at 3 o'clock)
Challenge	561
Domino	368-3625, 0101-0129, 4024-4268
Jewel	5239-5493
Mel-O-Dee	310
Nadsco	1237
National Music Lovers	1136-1167
Oriole	241-2134
Regal	8221-8615, 9658-9765
Silvertone	2001-2542

(Two hyphens, stacked; "equal sign")(indented at 9 o'clock)

Banner	6472
Romeo	796-1068

("Equal sign" as above, with a third dash below and perpendicular like a double-topped "T".)(as above)

Banner	0747; ;776; 2065; 32294-33074
Brunswick	6600-6846
Champion	50023
Conqueror	7742-7933
Domino	3772, 0129
Mel-O-Dee	310
Melotone	12484-13228
N.M.L.	1133
Oriole	282-2942, 8301
Perfect	0253, 15428-16067
Romeo	5450

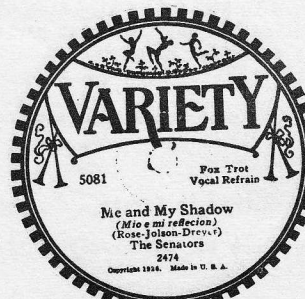
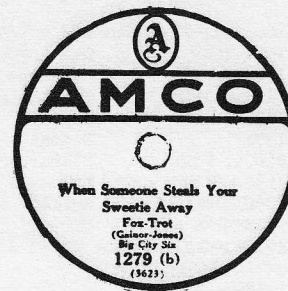
The above three symbols (or two, treating the second as a minor variant of the first) would seem to be a hallmark of the Plaza Music Co., and later on (perhaps with the "topped T" sign) of the American Record Corp. I doubt if this denotes the Scranton Button Works pressing plant, since other Scranton-pressed labels (i.e. Emerson) do have this symbol.

(A; generally faintly or only partially pressed into the wax

Banner	1021-1177	NML	1034-1038
Bell	p279-284; 1116	Oriole	408
Broadway	15060	Puritan	11159
Domino	0101	Regal	9212-9573
Famous	3127-A(!)	Triangle	11147-11164

L'INSUPERABLE specimen does not have this symbol. This symbol seems to occur when Paramount masters were used by Plaza, and the NYRL typography altered from its usual characteristics to the early-Plaza characteristics, -namely more shallow impression, different typography, and use of the number "1" turned sideways 90° as a hyphen between matrix and take. (NYRL usage of course being the use of a small superscript take).

The letter O, raised and under the label, also occurs sparsely on the Plaza labels. Its occurrence was not rigorously noted.



("ND") (Occasionally reversed and/or raised)

Banner	1020-1029	Pennington	1168-1392
Black Swan	14150	Puretone	11169-11365
Broadway	11184-11405	Puritan(BD&M)	11086-11298
Carnival	11399	Regal	9373-9406
Clover	1771	Resona	75021
Clearstone	S1004, P126	Silvertone	2001
Clarion	1132, 3014	Triangle	11204-11402
Emerson	10601, 10623	Wallace Reducing Record	
Federal	5228	Strong	0525
N.M.L.	1010-1044(sometime oblit 1)		
New Republic	2330/2331		
Paramount	12106		

Note that most of the specimens bearing this hallmark are BD&M products. However, this is not a BD&M symbol since there are many BD&M specimens which do not bear it; those with original NYRL stampers (i.e., having the characteristic superscript take numeral, etc.), for one, do not have the ND. The fact that so many labels and matrix series used it indicates that it is not a symbol for a record manufacturer as such, but more likely for a pressing plant or for a firm processing matrices. It has been suggested that "ND" stands for the National Metals Depositing Co., of Mt. Vernon, NY, which concern specialized in processing masters, plating, etc.; it must be emphasized, however, that this is only conjecture at present.

(B; under label, typed, large letter, raised; sometimes inverted; generally at 12 o'clock, near the edge of the label)

Broadway	11176-11405	Puritan (profile)	9068, 11253
Carnival	11399	Triangle	9067, 11291-11410
Pennington	1182-1399		
Puretone	11313-11365		

This is almost certainly a BD&M hallmark, since I have not seen it on any other labels so far. It does not occur on every specimen, however.

(3 raised dots, at the corners of an equilateral triangle; generally opposite the matrix number)

Cameo	9022-9193
Lincoln	2949

(Apparently a late Cameo-family mark)

(Inverted J, at 9 o'clock, handwritten, in wax parallel to the grooves.)

Cameo	403-569
-------	---------

(Apparently an early Cameo-family mark; nothing used during the candy-striped label period, or after 619 to the 9000s)

(Large M)

Brunswick	2461-2581 (early BBC label)
Madison	50006, 50036

(although similar in design, I would assume that these marks are unrelated; On early Brunswick, may refer to Muskegon pressing plant.)

(J; handwritten in wax, perpendicular to the grooves.)

Clearstone	S1004
Lyric	5223
Mandel	4005
Phantasie	15216, 15904
Royal	10119

(apparently denotes Lyric manufacture; most of the above, and a good many early Arte-group specimens, those bearing mxs in various series from 12000 to 41000, also have a characteristic irregular groove-spacing.)

(Circled - M)

Perfect	14501
Paramount	12310, 12354, 4003

(may denote Marsh laboratories; occurs in conjunction with odd mxs in 800-900-1000 series which are accountable-for as a continuation of the Marsh series.) Note that Van Dyke 7023 bears a similar M, uncircled.

(Theta) (Made by superimposing a dash across a capital O)

Emerson	10713
NML	1023-1068
Regal	9634

(This one hard to figure. May be late Emerson, or Scranton)

("Anvil") this one for latter-day saints, appears on CAPITOL and its affiliates and customers.



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Comments, criticism and additions to the above lore will be welcomed.

NIX TO BIX

By
Dick
Holbrook

Leon Bismarck Beiderbecke couldn't have been that good.

Jimmy McPartland says: "What beautiful tone...sense of melody and harmonies... what drive and poise." Bix bought him a new horn when Jimmy replaced him in the Wolverines, and told him: "I like you because you sound like I do, but you don't copy me."

Russ Morgan recalls: "Everybody in Goldkette's band loved Bix. The guy didn't have an enemy in the world. But he was out of this world most of the time."

Pee Wee Russell met Bix in '26 and summed him up like this: "Very few of us understood what he was doing. It was the guys like Krupa, Goodman, Sullivan, Freeman, Dave Tough and Tesch that really appreciated him. He drove a band. If you had any talent at all, he made you play better."

And Louis Armstrong, the first time he heard Bix, noted: "There's a man as serious about his music as I am. His hearts with it all the time." And an afterthought: "Those pretty notes went all through me."

Talented. Loved. Inspiring. Thrilling. All very complimentary. To read the legend, you'd think that the time he played piano and cornet in the Lake Forest Academy dance band in 1921 till that final gig at Princeton in 1931. Ol' Bix was indulged and idolized by every jazz fan and musician of that roaring decade.

That is all-too-obviously a romantic exaggeration. And yet, to be completely honest, I was smitten like the rest. It happened at college in the fall of 1928. (Unfashionably late, I realize). A Chicago lad across the hall had a record I was crazy about. Couldn't hear it often enough. Such pace, drive, spirit, bounce! And a real good-time sound. I was so nuts about that record I made him promise he'd give it to me when he graduated the following June. He did. I still have it. It's OK 40923. Bix playing the "Jazz Me Blues" and "At The Jazz Band Ball". Now, nearly thirty years later, it's getting a little gray in the grooves from the million spins it's had. Guess that was the first record I ever "collected". Others of that era I merely bought new as issued. Bands like Ted Lewis, Duke Ellington, Coon-Sanders, Louis Armstrong Paul Whiteman, Jelly Roll Morton, Ted Weems, Red Nichols, Waring's Pennsylvanians, and everything George Olsen ever issued. Funny how I missed such names as Fletcher Henderson and all the wonderful blues singers - even Bessie!

Pardon the digression. We were standing Bix in the cold light of reason and asking ourselves: How come all this sanctification?

Let's start with his records. Are there very many (of his fairly considerable output) that rate at the top of your jazz collection? The Wolverine Gennetts are scarce. Can you say much more than

that for them? I like "Big Boy" best, but I'm more apt to take a listen to one of the Happy Harmonists when I crave that vintage sound.

You rave about "Three Blind Mice"? Go ahead. I'll admire the extended play of the Jungle Band's "Tiger Rag I & II" or the variations on "Show Me The Way To Go Home" by Perry's Hot Dogs. All are pleasant. None are even slightly sensational.

"In a Mist" has merit. So does Sid Reinherz playing "The Boston Trot" (Ge 5330), Artie Schutt's "Piano Puzzle", Joe Sullivan's "Gin Mill Blues" or Joe Sanders' "Intangibility".

Then there are the Trumbauers. Some better than others. None as loaded with Bix as you might like. Always a little too much of that weaving alto and C melody sax. But a few real great ones like "Singin' The Blues", "Riverboat Shuffle" "I'm Coming Virginia" and, "Crying All Day". But I ask you? Would you give up your Spanier Bluebirds in order to keep more run-of-mine Trumbauers? Or your Gifford Berigans? Or the earliest Five Pennies? Spin 'em and then say.

I'll make it easier. What would you sacrifice for the Bix Goldkettes? Your NORKS? Your Owls? Your Rodin Crows? Your best Georgians or late Columbia California Ramblers? Forget the labels. Listen to the music.

And so on down to the Whitemans with Bix and Bing. And usually a lot more of you know which. Oh sure, Bix crowds into a few bars here and there, but so does Pingatore. It's real nice music. No argument. But for great horn, would you put them ahead of Abbie Brunies' Halfway House Dance Orchestra or your own Victors or those glorious early Bobby Hacketts?

Close out with Hoagy and his latter-day Pals. Many prefer their Hoagy with a Phil or Leo or Sterling than Bix. When did you last play those Hotsy-Totsies "Harvey" or "High and Dry"?

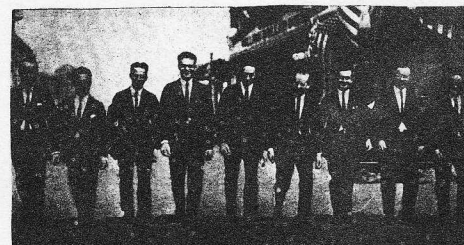
Well, that's the whole shelf. For value, you lay aside the Ge 20062, the Perfect 14905 (all three masters, natch), and perhaps the special Victor. And you keep your "maybe Bixes". Like my Willard Robinson's Deep River Orchestra playing "American Suite #3" on Perfect 2570, a demonstration record. Or the baffling "I'm More Than Satisfied" by the Sherman Sandodgers on Silvertone 8059.

For the music, I'll bet you stick pretty close to "Riverboat", "Singin' The Blues" and maybe "Royal Garden". Okay - add three more. You just couldn't conscientiously parade Bix's talents for more than an hour. But think of all the great horns that would take from kant to kin to spin their finest. For example: Wingie. There's a guy with heart, heat, humor and style.

What about Bix and his style? Nobody could claim it's unmatchable. Because

everybody sounds like Bix. Red Nichols, Bill Moore, Gene Cafarelli, Charlie Margulies, Manny Klein, Jimmy McPartland, Andy Secrest, Wild Bill. And all the others you can name. Makes you wonder when you listen to the Broadway Bell Hops "Mine All Mine" or Trumbauer's "Manhattan Rag" or the Whiteman VI 20751 "I'm Coming Virginia". You'd swear it's the Pride of Davenport -- that quick, slick run that's on, then off and gone. You can't sneeze or you'll miss it. No cornet chop suey from Leon B.

I know what you're thinking. You want to stand up and tell the world that a certain particular Bix disc is the best war ever grooved of that tune. But watch out! Beware the Spanier "Riverboat Shuffle", the Hackett "At The Jazz Band Ball", the Jan Garber "Since My Best Gal Turned Me Down", the Georgians' "Way Down Yonder in New Orleans", and (hold your hats!) the "Copenhagen" by the Benson Orchestra of Chicago on Victor 19470. Some of these might give you pause.



The Bensons at Atlantic City

So I guess we've pretty well debunked our young man with a horn. We've pushed him so far off his pedestal he couldn't fill the third chair in Yerkes S.S. Flo-tilla Orchestra on the day they all have shore leave. We've nixed his Bix and mixed his trix and really fixed his lix. Probably he'll be left out of the next discography. The Chicago Loopers won't draw any more bids than the Chicago Red Heads. Makes me kind of sorry. Really does. Fact is he had it made with me the first time I heard him. And those pretty notes go all through me, too. Maybe we'd better let him stay along with the others.



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DATING RECORDS THROUGH SHOW TUNES

by
Paul Charosh

The dating of phonograph records on sight is usually impossible--unless one has memorized the countless serial numbers of the hundreds of companies, large and small. Unless the collector is able to do this, a collection of catalogues and supplements is necessary for accurate dating.

It is true that the type of wax is often indicative of the approximate age of the record, and that an aural examination can indicate to the listener the generation in which the recording was made, since such an examination reveals whether the record was acoustically or electrically recorded.

But these latter methods are of little help to the collector who wants to know the exact year in which a particular recording was issued. This is often desirable when a collector attempts to identify an artist aurally because the label does not give the artists name, or gives a nom de disque. The orchestration usually indicates the general period, but this again is not specific enough for the collector who must have complete accuracy. Besides, pre-1915 orchestras and bands sound incredibly alike, and a simple background of piano and violin may also mislead the listener into missing the date of recording by five to ten years. Dating is always simpler if a company is involved which has altered the record design frequently.

However, even if a given company changed its label every New Year's Day for fifty years, all we would know would be the year in which the particular copy concerned was pressed. It would not tell us the year in which the recording was issued. For example, let us consider Victor records. A superficial examination of the Victor black-label series over a twenty-five year period shows that label modifications or modifications in the wax near the label were made at least 13 times between 1909 and 1931. Vi 16777 is the Sousa's Band recording of "Stars and Stripes Forever" and "Fairest of the Fair". The recording was released about 1911, but the particular copy in my possession shows all characteristics of a 1923 pressing. Without catalogues or without knowledge of the numbering system, I could not possibly have reckoned the year in which the recording was released.

Observation of the label's characteristics does have one advantage. At least it sets one possible limit. In other words, by observing my copy of Vi 16777, I know that it was issued no later than 1923, because the label was altered again in 1924. But I do not know how much earlier it could have been issued.

The secret of accurate dating (at least, accurate within one year), lies within Jack Burton's "Blue Book of Broadway Music", or, if you wish, within the multi-volumed "Best Plays" series edited by

Burns Mantle. In dating any recording, the following statements should be axiomatic: Firstly, all recordings are issued in ascending numerical order within a given series. Secondly, songs tend, for the large part, to be recorded in the year in which they were published, or no later than a year after. Thirdly, all songs from musical comedies or operettas tend to be recorded and issued during the period in which the musical comedy or operetta is running on Broadway (for domestic recordings) or in London (for British recordings). A similar statement may be made about music from motion pictures.

Using these statements as a basis for our system, we can hereby precede to develop a simple formula whereby any record may be dated. Most record labels give credit to any musical comedy from which the selection is taken. Therefore, by checking in Burton the year in which the musical comedy involved was produced we may find, for example, this information: Vi 19380 features a song from "I'll Say She Is" (1924); Vi 19454 features a song from "George White's Scandals of 1924"; Vi 19463 features two songs from "No, No, Nanette" (1925); Vi 19550 - "The Student Prince" (1924); Vi 19586 - "Puzzles of 1925"; Vi 19588 - "Big Boy" (1925); Vi 19590 - "Betty Lee" (1924); Vi 19613 - "Music Box Revue of 1924"; Vi 19718 - "Chauve Souris of 1925"; Vi 19840 - "Sunny" (1925); Vi 19897 and Vi 19901 - "The Vagabond King" (1925); Vi 19903 - "Sunny" (1925); Vi 20029 - "The Girl Friend" (1926); Vi 20101 and Vi 20163 - "George Whites Scandals of 1926"; Vi 20163 - "Sunny" (1925); Vi 20289 - "Honeymoon Lane" and "Katja" (1926); Vi 20361 - "Oh, Please" (1926); Vi 20372 and Vi 20435 - "Oh, Kay!" (1926); Vi 20435 - "Queen High" (1926); Vi 20455 - "Peggy Ann" (1926); Vi 20486 - "Queen High" (1926) and "Americana" (1926); Vi 20599 and Vi 20609 - "Hit the Deck" (1927); and Vi 20872 - "Good News" (1927).

It is possible by this system, of course, to establish absolute limits. Also, there seem to be some contradictions. For example, while Vi 19380 and Vi 19454 would, by this system, be dated as 1924, Vi 19463 would be dated 1925, Vi 19550 as 1924, Vi 19586 and Vi 19588 as 1925, while Vi 19590 and Vi 19613 would again be dated as 1924 recordings. But, actually, there are no contradictions. Some shows continued playing from one year into another, while others had songs recorded before the Broadway opening. The latter is apparently true of "No, No, Nanette", which scored an overwhelming success in Chicago in 1924 and did not reach Broadway until 1925. Therefore, a doubtful or dateless period is created by this system. What we can say, however, is that records between Vi 19380 and Vi 19613 were released either in the latter part of 1924 or in the early part of 1925. However, since Vi 19586 unquestionably belongs to 1925, we can set the

cut-off date at a lower number. We therefore have established that recordings made by Victor in 1925 begin somewhere around Vi 19586. We can also note that the first record from a show of 1926 is Vi 20029. This makes it possible to set an upper limit for 1925 recordings. Therefore, we may generalize that Victor records of 1925 fall approximately between numbers Vi 19586 and Vi 20029, while recordings of 1926 fall, using the same reasoning, between Vi 20029 and Vi 20599.

The beauty of this system lies in that it allows for a margin of error of no more than a few months. Of course, this system may be applied to any company which ever existed, and is especially useful for dating recordings from small companies which only may have released a few recordings.

Let us consider the Critona label. Neither the label nor the sleeve give us any information concerning the year in which the records were issued. However, Critona 2001 (apparently the first or second release of this short-lived company) features the songs "Oh Me, Oh My, Oh You!" from the musical "Two Little Girls in Blue", and "My Man", from the "Ziegfeld Follies of 1921". According to Burton, "Two Little Girls in Blue" opened in 1921. Therefore, we may easily assume that this recording was released during that year.

Over a period of time, as the collector views more records, the dating limits may be made more precise and the dating becomes more accurate. This may all be done without any reference to old catalogues which are difficult to find, or, in some cases, impossible to locate.

Ed. note: 'The Blue Book of Broadway Musicals' is one of four books published by the Century House of Watkins Glenn, New York. The others are 'The Blue Book of Tin Pan Alley', 'The Blue Book of Hollywood Musicals' and 'Melody Lingers On'. They may be purchased individually or as a group from your local book dealer or directly from the publisher. An Index to the above works is also available. These volumes are highly recommended.



Miss Bayes' Latest Portrait

PANORAMA OF JAZZ EVENTS

***** THE YEAR IS 1921 *****

The following musical organizations were the 'steadies' in Chicago in 1921. State Street was the magic name for hot music. JOHN WICKLIFFE's Famous Ginger Band at the Deluxe Gardens, 3503 State St.; CLARENCE M. JONES select orch. at the Owl Theatre, State near 47th.; KRSKINE TATE's Symphonic Orch., Vendome theatre, 3143 State St.; E.M. WYER's States Orch. States theatre, 3507 State St.; CLARENCE H. BLACK's Symphonic Orch., Pickford Theatre, 35th & Michigan.....In New Orleans (2/19/21) BOOKER'S JAZZ BAND played the Lyric theatre.....HORACE GEORGE and his Jazz Band at the Grand Theatre, State & 31st St., Chicago March 7, 1921..WILBUR SWEATMAN & his Jazz Boys in Philadelphia June 23, 1921..... "One of the greatest of all 'Blues' singers Miss BESSIE SMITH who is at present making records with the aid of 6 jazz musicians for the Emerson Record Company. The first release will be made about March 10. Bessie Smith is a native of Chattanooga Tenn.... J. LAWRENCE COOK recorded these rolls for the Bradford Song Roll Co. (June 1921): If You Don't Want Me Blues (202); Jazzbo Ball (203); You Need Some Lovin Blues (204); Memories Of You Mammy (205); Lovin' Sam From Alabam (206)..... Best cabaret attraction in town is at the Paradise, N. Illinois Avenue near Mediterranean, Atlantic City N. J. (Sat. April 30, 1921) Here is the lineup: CHAS. JOHNSON, FRANKIE JAXON, MARY STAFFORD, DICK KENNARD, KATIE CRIPPEN, ADDINGTON MAJOR, GEORGE STAFFORD, MATTIE HITE, HELEN LEE, RALPH REIDMAN, BEN WHITTET, GERTIE BROWN, SIG HARRIS, E. HILLARD, JOE BRKEN.....NOBLE SISSLE will hereafter record exclusively for Emerson Records. Two selections which Sissle and his side partner, KUBIE BLAKE have recorded for Emerson and which are selling well are: Crazy Blues (Em. 10326) and Broadway Blues (Em 10296 (3/16/21)..... MAMIE SMITH Concert Co. - 'Mamie & Jazz Hounds' (2/12/21) - supported by Cook & Smith, Minstrel Morris, Parker & Mack Jubilee Four will within the next 4 days play in the cities of Charlotte N.C.; Charleston S.C.; Savannah Ga. & Macon Ga. The Jazz Hounds are: Percy R. Terry - piano; Raymond Beryman-clarinet; John W. Jones - sax; Lewis Clark - trombone; Clarence Sheppard - drums..... DAISY MARTIN is presently (2/12/21) located at 114 Henry Street, Roanoke Virginia. She has just signed to record and will tour with a 9-piece band in the immediate future.....DINK JOHNSON FIVE HOUNDS OF JAZZ are at the Paradise Garden in Los Angeles (3/12/21)-Personnel:Dink Johnson - clarinet; Buster Wilson - piano; Manzie Camball - drums; Willie Humphries - trombone; Darbie Hicks - sax..... LUCKY ROBERTS will be one of the players at a new music roll company started in New York. First roll release will be on June 1, 1921. All Mamie Smith songs will be recorded. The name of the firm is Black Swan Music Co. of 1547 Broadway New York City.....

Hear CHAPPELLE & STINNETTE singing their own composition on the Chappelle and Stinnette record. Just out (Dec. 1921) "Twinkle Little Star" - "Wonderful Baby O' Mine"..... CURTIS MOSBY, formerly of the Tennessee Ten and MUTT GARY, originator of the Creole Jazz Band have opened up a music shop in Oakland California (April 1921)..... SHELTON BROOKS to record for large Eastern firm (April 1921) The titles are "You Lost Your Mind" "Everybody's Going To See Mary". He will be assisted by OLLIE POWERS - will be released in near future..... KUBIE BLAKE'S "Ten Little Fingers And Ten Little Toes" (Melodee 3003) adjudged to be the best piano roll of the week of Dec. 24, 1921..... ELGAR A. BENSON who began as an orchestra leader 25 years ago now is organizer of 100's of musicians. He is now at Chicago's Marigold Gardens. Roy Barge is director and pianist..... EVERETT ROBBINS AND HIS JAZZ SCREAMERS (6/5/21) are now at the Deluxe Gardens, 3503 State Street Chicago. The band consists of Everett Robbins - piano; Bob Shoffner - cornet; John Holmes-trombone; Junius Cobb - clarinet; Alonzo Williams-drums.....ORIGINAL INDIANA FIVE (10/21), a favorite with the public, now playing at Harvard Inn Coney Island. The band has also been contracted to play at the Rosemont Dancing Academy in Brooklyn-later this Fall. This new ballroom is owned by the Roseland people. The orchestra is a unique organization of jazz exponents and are on the order of the Dixieland Jazz Band. The instrumentalists are Newman Pier-leader & piano; Vincent Grande - trombone; Jimmy Lytell-clarinet; Tommy Morton - drummer and Johnny Sylvester - cornet..... JAMES P. JOHNSON cuts his first three rolls for the Q.R.S. roll company (Jan. 1921). They are 'Don't Tell Your Monkey Man' (QRS 1328), 'It Takes Love To Cure The Hearts Disease' (QRS1339) and 'Loveless Love' (QRS 1340)..... The ORIGINAL DIXIELAND JAZZ BAND has returned to America (Feb. 1921) and are at the Follies Bergere for an indefinite run. Behind them 'dear Ole Lunnon' is jazz wild....The LOUISIANA FIVE got \$50 per night per man (Feb. 1921)NATHAN "Laughing" GLANTZ, Sultan of the Saxophone, playing for or recording with about 15 different combinations March 1921)..... ISHAM JONES ORCH. now (June 1921) playing at Marigold Gardens in Chicago. Recently played Ziegfeld Roof in Midnight Frolics. Also at 'Sixty Club' in New York. Record for Brunswick.LAVINIA TURNER, blues artist and her famous jazz band have joined ranks of Pathe (June 1921).....LUCILLE HEGAMIN, the famous singer of blues songs is recording a number of Clifford Music Company blues songs exclusively for Arto Records (June 1921).....MARY SAFFORD(sic) known as Annie Burns to natives of the Ozarks where she makes her home becomes exclusive Columbia artist (Aug. 1921). First number was 'Crazy Blues'.....BLACK SWAN making Negro records (Aug. 1921). Records using exclusively Negro voices and Negro musicians from everything from operatic to Blues will be recorded..... EDITH WILSON, latest blues artist for Columbia (Oct. 1921). This artist was one of the stars featured in the 'Put And Take' show and was instrumental in making Broadway like the 'Blues'. Her first recording for Columbia company will be 'Nervous Blues' in which she will be assisted by Johnny Dunn's Original Jazz Hounds ...New organization re-

cently formed in Chattanooga, THE THEATRE OWNERS' BOOKING ASSOCIATION. Its jurisdiction will extend to theatres from Galveston Texas to Jacksonville Florida to Cleveland Ohio to Kansas City Mo. T.O.B.A. owned, operated by theatre owners, central office in Chattanooga. (Jan. 29, 1921).....On the T.O.B.A. circuit(week of 9/3/21)had VIRGINIA LISTON at Lyric Theatre, New Orleans; EDNA HICKS at the Lyceum Theatre, Cincinnati; CLARA SMITH at the Dream Theatre, Columbus Ga. and BUTTERBEANS AND SUSIE at the Koppin Theatre, Detroit Michigan SUNSET CAFE, "the most beautiful place of Amusement in Middle West" announces grand opening, Wednesday Night, August 3, 1921, at 8pm. Its location is 313-15-17 E. 35St. corner Calumet, Chicago. SIMMS IMPERIAL ORCHESTRA will provide the music..... People are doing the 'old-time quadrille' to MAMIE SMITH's latest sensation "The Jazzbo Ball.". Mamie really calls the figures..... GEORGE FILLE'S CREOLE BAND at the Paradise Gardens, 35th and Prairie Ave., Chicago. (Oct. 29, 1921)..... Paradise Gardens sold and renamed Lorraine Garden No.2. The first attraction was FIELD'S CRACKERJACK JAZZ BAND with OLLIE POWERS, ALBERTA HUNTER and GLOVER COMPTON (Nov. 26, 1921).....ARKANSAS-BLUES taking the public by storm. It has been recorded for over a dozen phonograph and music roll companies. (Dec. 17, 1921).....

OVER IN ENGLAND (July 9, 1921)

BENNY PAYTON'S SIX JAZZ KINGS are at Palais de Dance, Hammersmith. Personnel: Benny Payton-drums; Joe Caulk-bandolin; Fred Corito-sax; Sidney Bachet (sic) - clarinet; George Smith-violin; Pierre de Caillaux - piano..... THE RED DEVILS under the leadership of Elliott Carpen - ter with Opal Cooper are at Rectors. The Southern Syncopated Orch. has reorganized and will open at Kingsway Hall soon with Mr. Thompson-director and Mrs. H.K. REVIS as soloist.....The ROYAL SOUTHERN SINGERS, (F. A. Dennie, J. C. Payne, C.C. Rosemond and R.D. Williams.) touring all over

Editor Note:

The year of 1921 was significant as jazz, especially the blues, was gaining a nation-wide reputation. In the preceding comments we have endeavored to present a cross-section running account to familiarize our readers with the names and trends which were part of this wonderful American musical phenomena. If our readers would like to see other years panorama-rized, please let us know. RRK

RIM CHIPS by Sheldon Harris



"...that'll be 25¢... plus tax!"

C H A N C E

S
A
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E

CATALOGUES

COMPILED
BY
ANTHONY ROTANTE

ALPHABETICAL CROSS-INDEX

***** CHANCE *****

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CHANCE

A Chicago label started around Dec., 1950 and which ran till around the end of 1954. About August 1953 a companion label was started and called 'SABRE'. This probably lasted till the end of 1954 but releases were few and far between

1101 John 'Schoolboy' Porter Schoolboy's Boogie
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1103 John 'Schoolboy' Porter Tennessee Waltz Part 1
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? ?
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1122
1123 Johnny Sellers Blues, This Ain't No Place For You
Mighty Lonesome
1124 Al Smith Orchestra Smoke Gets In Your Eyes
Slow Mood
1125
1126 Four Shades Of Rhythm Yesterday
So There
1127 Dr. Jo Jo Adams with Didn't I Tell You
Melvin Moore's Orch I've Got A Crazy Baby
1128 Bobby Prince with Tell Me Why, Why, Why
Al Smith Orch. I Want To Hold You
1129 Skippy Brown So Many Days
Tale Of Woe
1130 Lou Blaxwell with How Blue The Night
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1131 James Williamson & His Homesick
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1135 George Green with Jimmy Finance Man
Binkley Jazz Quintet Brand New Rockin' Chair
1136 Barrel House Blatt with Brand New Man (with Lee)
The St. Louisans Chicks Going Crazy
1137 Big Boy Spires & His About To Lose My Mind
Trio Which one Do I Live
1138 Johnny Sellers with Newport News
King Kolax Orch. Mirror Blues

1139 Rudy Green with King Love Is A Pain
Kolax Orch. No Need Of Your Crying
1140 The Flamingos with Hurry Home Baby
King Kolax Orch. That's My Desire
1141 The Spaniels Baby It's You
Bounce
1142 Jimmy Reed Trio High And Lonesome
Roll And Rhumba
1143 Big Bertha Henderson Rock Daddy Rock
with Al Smith Orch. Tears In My Eyes
1144 Johnny Young Trio You Go To My Head
Memories Of You
1145 The Flamingos with Carried Away
Red Holloway's Orch. Golden Teardrops
1146 Rudy Green The Letter
It's You I Love
1147 The Moonglows with Whistle My Love
Red Holloway Orch. Baby Please
1148 Lazy Bill She Got Me Walkin'
I Had A Dream
1149 The Flamingos with Plan For Love
Red Holloway's Orch. You Ain't Ready
1150 The Moonglows Hey, Santa Claus
Just A Lonely Christmas
1151 Rudy Green I Had A Feeling
Meet Me Baby
1152 The Moonglows with Secret Love
Red Holloway's Orch. Real Gone Mama
1153 Conte Condoli Flamingo
Mambo, Jr.
1154 The Flamingos with Cross Over The Bridge
Red Holloway's Orch. Listen To My Plea
1155 J.B. & His Hawks Now She's Gone
Combination Boogie
1156 The Moonglows with I Was Wrong
Red Holloway Orch. Ooh Rocking Daddy
1157 The Five Chances I May Be Small
Nagasaki
1158 Bobby Prince If You Only Knew
Better Think It Over
1159 Freddie Hill Orch. This Crooked World
Knock Me Out
1160 J.B. & His Hawks Pot Cream Man
Lovin' You
1161 The Moonglows 219 Train
My Gal
1162 The Flamingos Blues In A Letter
Jump Children
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I Should Have Loved Her More
101 Ben Bryant Blue Midnight
102 Five Echoes with Baby Come Back To Me
Fats Coles Band Lonely Mood
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104 Willie Nix Just Cant Say
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SABRE CATALOGUE

Emerson DIARY

By
Colton and Kunstadt

(continued from issue 14)

Feb. 13, 1924

BROADCASTING INCREASES SALES OF RECORDS

Al Epps and his Hotel Astor Orchestra, who have gained popularity through their recordings on the Emerson records, will broadcast every Tuesday evening between 10 and 11 o'clock direct from the Hotel Astor, over station WJZ, the new selections recorded for the Emerson Phonograph Co., New York.

Arrangements have been made for the leading artists on the Emerson catalog to broadcast regularly from the Emerson recording studio at 206 Fifth Avenue. The first program has been set for tomorrow evening between 8:45 and 10 o'clock over station WJY. Al Epps Orch., Fletcher Henderson's Orchestra, Jack Kaufman and John Ryap, The Four Sicilians, and Mr. Michalesco will be heard. Special display matter will be furnished to Emerson dealers permitting them an attractive tie-up with the new feature.

March 26, 1924

RECORDS VS. RADIO

Radio has doubled the sales of Emerson Records for hundreds of dealers in all parts of the country - dealers who at first feared a great falling off in record sales as a result of the tremendous popularity of the radio - are now cashing in because of it.... Arrangements have been made to broadcast regularly selections released on Emerson Records direct from the Emerson Recording Labs.

April 2, 1924

NEW AND LARGE OFFICES FOR EMERSON

Large new quarters were secured last week in New York City by Emerson Phonograph Co., maker of Emerson 50-cent records and Eastern distributor of Emerson Phonographs and Emerson Phono-Radio machines. The new offices are at 307-309 Sixth Avenue, near Twentieth Street, occupying practically an entire floor and affording the organization larger facilities than it has ever had before for rapid service to its varied interests in trade. Executive offices for President Abrams and his staff and display rooms, stock rooms and shipping rooms comprise the lay out, and a battery of telephone lines has been installed, the key number being Watkins 4220.

Mr. Abrams said yesterday, the work of removal having been completed, that his company has enjoyed in the first quarter of this year a business considerably in excess of anything anticipated by it when 1924 began. The company has been first in the field with a standard combination phonograph and radio receiver, and the first to advertise the product nationally. Mr. Abrams declared and the result is that present orders are far ahead of anything that the manufacturing organization, the Wasmuth-Goodrich Co., Peru, Indiana, can supply.

April 9, 1924

12 SALESMEN AND 3000 DEALERS LISTED

Emerson ... making a bid for fame among the largest radio distributors in East. Pres. Abrams said, "We are prepared to supply everything that a phonograph or radio dealer may need, from batteries and antennae to complete sets of the latest design and manufacture. Our thought in entering the radio trade in such a comprehensive manner is that we will erect a permanent business structure which will prosper when many of the experimenters and sharp shooters in the radio field have passed out of it." (ed. notes.-Yes, Abrams 1924 statement rings true as the greatness of today's Emerson concern so indicates.)

April 23, 1924

GIMBEL BROTHERS OF NEW YORK AND PHILADELPHIA FEATURE EMERSON RECORDS

(Ed. note - this was wide-spread advertising campaign (newspapers, magazines and other media) on the part of Emerson and Gimbel Brothers)

May 14, 1924,

RACE RECORDS ADDED TO EMERSON CATALOG

Pres. Abrams stated, "So far as we have been able to ascertain, there is no 'colored records' on the market retailing at 50 cents in the standard 10-inch double-faced product. We have accordingly arranged in response to the demands of our trade to provide regular new releases of jazz and blues selections by some of the best known colored song writers and performers in the country..."

June 4, 1924

EMERSON RACE RECORDS

Who but Emerson can put out these wonderful blue hits and who but these wonderful Emerson artists can put them over. Singing smooth, smothering tunes of blues and jazz that make you smile and sway as you're carried away---back to sunny cottonfield as charming little Lena Wilson moans her music melodies---or as the 'hot stuff' of Fletcher Henderson's blooey blues gets you goin' like Bright Broadway's Steppin' Fools.

Fletcher Henderson and His Orchestra - He and His Club Alabam Orchestra, nightly performers on Broadway in a wierd, wild mixture of jazz and soothing symphony.

10713 Oh Sister Ain't That Hot

Mamma's Gonna Slow You Down

10744 Chattanooga Blues

Ghost Of The Blues

Lena Wilson - When you're melancholy and blue, just have li'l Lena cheer you up with one of our feeling numbers.

10745 'Taint No Tellin' What The Blues

Will Make You Do

I Don't Love Nobody, So I Don't Have No Blues

Ethel Finnie - Ethel's great!---And her Jazz Professors are everything that their name implies.

10746 He Wasn't Born In Araby, But He's A Sheiking Fool

Heart Breaking Joe

Rosa Henderson - A popular favorite. Her jazzy, croonin' melodies will make you want to go home---if you've got one.

10747 West Indies Blues

Goin' Home (Blues)

Hazel Meyers - Everyone knows the moanin' jazz and soothin' symphony of Hazel Meyers. She's some mean chirper!

10748 Don't Know And Don't Care Blues

I'm Gonna Tear Your Playhouse Down

Sterling Grant - The well known tenor of the melodious Silver-tone Quartette. Has a "sterling" voice and strums a hot uke.

10742 It Ain't Gonna Rain No Mo'

Ain't It A Shame

(continued in a forthcoming issue)

***** AUCTION *****

Books, Supplements, folios, sheet music

Minimum bids appear to the right of title

RECORD RESEARCH, 81 HART ST., BROOKLYN N.Y.

DANCING ALL THE LATEST STEPS - BETTY LEE (1927) min.	\$1.00
DUPREE BLUES - DALE CURRAN (1940)	min. \$1.00
JAZZ - PAUL WHITEMAN (1926)	min. \$3.00
GUIDE TO JAZZ - HUGHES PANASSIE (1956)	min. \$2.00
JAZZ CAVALCADE - DAVE DEXTER, JR. (1946)	min. \$4.00
JAZZ HOT AND HYRID - WINTHROP SARGENT (1946) min.	\$4.00
THE REAL JAZZ - HUGHES PANASSIE (1942)	min. \$3.00
ART OF SINGING by ENRICO CARUSO & LUISA TETRAZINI min.	\$5.
CAUGHT SHORT - EDDIE CANTOR (1929)	min. \$1.00
TWO BLACK CROWS IN A.E.F. (1928)	min. \$1.00
VAGABOND LOVER - (1929) Photos	min. \$3.00
CALL ME LUCKY - BING CROSBY (1953)	min. \$1.00
MINSTREL IN FRANCE - HARRY LAUDER (1918)	min. \$2.00
REALLY THE BLUES - LERAZ MESSIROW (Pocket Book) min.	.50
INDESTRUCTIBLE RECORD SUPPLEMENT (CYLINDER) AUG '08 min.	.50
ORIGINAL WOOGIE WOOGIE - PINETOP SMITH - Sheet Music min.	.50
MORTON DOWNEY SONG ALBUM (1933) photos, 66 pps	1.00
BILL MILLER'S FAMOUS MAIN ST. SONGS (1934) 66 pps	2.00
BILL MILLER'S FAMOUS CONVOY SONGS (1934) 50 pps	2.00
BILL MILLER'S SONG HITS (1934) 66 pps.	2.00
KEKE MANNERS HILLETILLY SONG BOOK (1937) 34 pps (Photos)	1.00
ERNEST TUBE SONG FOLIO (1948) 52 pps	1.00
RADIO RUMES SONG BOOK (1933) 50 pps	.50

Auction ends DECEMBER 18,

SWINGING WITH ZACC

By MIKE ZACCAGNINO

Spent a fine evening with clarinetist, Tony Parenti and cornetist, Jack Fine at a well-known bistro, 'The Professors' on W. 47 Street known for its delicious Italian cuisine and as a dining spot for musicians for over 25 years. Tony, who was in a reminiscing mood, related some stories about his musical adventures during the early 30s when he was a sideman with the finer commercial organizations. "In the early 30s," stated Tony, "I was part of the CBS band on radio which was headed by Freddie Rich and which included Bunny Berigan, Artie Shaw, and Mark Wernow who played violin. Raymond Scott who was Mark's brother was also in the band playing piano. Andre Kostelanetz at the time was chorus master. Nat Brusilof put together a novelty band and worked for the house. The drummer with this group was Leo Wax, now a contractor for WOR."

Tony also went on to relate that he did the first radio show for Bing Crosby which was sponsored by Camel Cigarettes, and NBC hearing that CBS had this wonderful singer on their station decided to look for one who would give them competition, so they found Russ Columbo in Chicago, and the battle was on to see who had the better singer on their station and for a long time the competition was very close.

"At a certain time during the early 30s", Tony mentioned, "Through my popularity from being heard on the station, I got the idea of forming a Saxophone Quartet which I called 'Tony Parenti & his Singing Saxophones' including Rudy Weidoeft, and believe it or not, the fan mail began to pour in from the listener. The Quartet was very versatile, playing not only Jazz, but spiritual and classical music as well. The popularity of this talented group spread so much, that Warner Brothers after hearing this group asked them to do a movie short, but suggested to me that it would be better if a pianist and a blues singer could be added. So Walter Gross on piano (who is still very active today) and vocalist, Dixie Lee (who was married to Bing) joined the group."

Tony Parenti also was a member of a first-line radio band which broadcasted over the 1930 airwaves for Henry George Cigars. The group was known as the Henry George Orchestra and had Emil Seidel, p; Bill Dorn, xylo and percussion; M. Massee, bnj; M. Berger & Billy Effros, tps; Clyde Doerr, reeds; Dave Boyd, tb; Gil Koerner, reeds; Tony Parenti, reeds; Stanley Green, tuba; Mike Rosenker & Murray Hoffman, vlins; Billy Artz, leader and Cornell, accordion & piano. A photo exists of this personnel.

Tony made many recordings from late 1928 through the early 30s. He was in recording outfits who accompanied Kate Smith, Annette Hanshaw, Ruth Etting, Frank Crummit and others. He recorded with Arnold Johnson, Nat Brusilof, Meyer Davis (Moss) Irving Mills organizations and many more which has escaped his memory for the present. He remarked that in the majority of cases he was called on to solo when hot passages were featured in the orchestration.

Address all inquiries to me
at 419 Tenth Avenue, New York

SMALL CHANGE

* By WOODY BACKENSTO *

It was Phil Evans of Bakersfield, California, who called my attention to an item in the book "Hear Me Talkin' To Ya" by Nat Hentoff and Nat Shapiro. On page 148-9 they quote George Johnson, tenor sax man with the WOLVERINES, as follows:

"Famous musicians came to listen and were eager to sit in, just as we had been in the days of Friar's Inn in Chicago. Most frequent of these was Red Nichols, who at that time was just coming under the influence of Bix's genius. Red probably will not like this statement, but it is my personal opinion that much of Red's playing today is the direct result of the absorption of ideas gained from listening to and playing next to Bix, together with learning, note for note, of Bix's recordings. Even before we had landed in New York, we had heard a recording of Red's called 'You'll Never Get To Heaven With Those Eyes' in which he used Bix's chorus in 'Jazz Me Blues' note for note." (Bix's record was made Feb. 18, 1924).

Confronting Red Nichols with the above quote, he agreed that George Johnson's statement was true----but only partly because the complete story is unknown. Here's how it came about.

For a short while, during May and June, 1924, Red was with GEORGE OLSEN'S ORCHESTRA for the show "Kid Boots". Eddie Killfeather was Olsen's pianist-arranger at the time. Red recalls distinctly that in the arrangement of "You'll Never Get To Heaven", Killfeather had copied Bix's chorus of "Jazz Me Blues" into the arrangement. Being sideman with the band and needing the loot, Red played the arrangement and never said anything about it.

Here are the details of the recordings Red made with Olsen:

May 18, 1924

B-30155 Vi 19375 He's The Hottest Man In Town
B-30156 rerecorded Sally Lou

June 5, 1924

B-30156 Vi 19374 Sally Lou
B-30165 Vi 19375 I Got (A New Kind of Man) With a New Kind of Love For Me

June 26, 1924

B-30326 rerecorded*Beale Street Blues
B-30327 Vi 19405 You'll Never Get To Heaven That Way
*rerecorded 7/25/24 & issued on Vi 19457 after Red left the band.

One further point, Red considers Johnson's statement a compliment. Red certainly did listen to Bix, and during this period thought he was the greatest jazz band cornet player he had ever heard even though Red had previously been influenced by others. There have been many trumpet players since that time----their names would fill this column----that Red has heard and he hopes a little of them rubbed off on him. Red doesn't feel there ever was a musician that was not influenced by other musicians work----this, Red feels, is constructive progress.

I'm sure we all agree with Red's statement---at least if we care to be honest with ourselves. Unfortunately, many "well-known" critics deliberately overlook this point with the result that

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(continued p. 15)

REMINISCENCE IN TEMPO

* By FRANK KELLY *

IRVING AARONSON L'ANA
JACK BERGER EASTWOOD LANE
FREDERICK DELIUS MARY OSBORNE
FUZZY KNIGHT "HELLO WORLD" HENDERSON
PAUL TREMAINE

The late EASTWOOD LANE who wrote one of Bix' favorite compositions, "Adirondack Sketches", was manager of the piano department at Wanamaker's NYC store on Broadway and 8th Street.....Recall JACK BERGER (1931) Hotel Astor Orch. with Pinky Perlman playing violin with this Orch. Today you know Pinky as the Metropolitan Opera's "JAN PIERCE". Berger's theme song was "Tall Buildings."....."HELLO WORLD" HENDERSON (1925) was the USA's original Disc Jockey and would make his listeners think the show world descended upon Shreveport La. all on any night you turned in "Hello.".....FRANKIE TRUMBACHER's mother was a concert pianist and still among the living. HOAGY CAR-MICHAEL's mom played good piano, her specialty being Maple Leaf Rag. JIMMY (Wolverines) HARTWELL's mother was a concert organist.....About 1934 I recall Frank Froeba (piano), Mike Riley (tmb), Mory Friedman (hot tenor Sax) with IRVING AARONSON's Band at Long Island's Riis Park. Was a hot band. Aaronson currently is a musical coordinator in one of the Hollywood studios, and Friedman's a studio reedman out there. Incidentally, FUZZY KNIGHT played piano with Aaronson Band (late 20s or early 30s). Fuzzy did lots of movie acting, and is currently doing TV film acting.....Recall PAUL TREMAINE playing at, and broadcasting from Young's Chinese-American Restaurant on Broadway with Sonny Dunham on trumpet and trombone (early 30s). During recent years, Tremaine was an announcer over ILCWU's Station, WFDR-FM - later moved to WINS. Paul also had a band recently at Gene Kardos' Gloria Palest on E. 86 Street, NYC. Paul in his youth attended Military prep school, his dad was a band leader. During World War 2 he was a commissioned officer in the Army....Speaking of the gentler sex, is MARY OSBORNE still active? Recall Mary playing guitar with Joe Venuti's band. Last winter was with a combo over WPX-TV. Does some nice vocals, too. Does anyone know the whereabouts of "L'ANA" who played red-hot tenor in the pre-war era. Heard BETTY GRABLE winged her way to Hollywood blowing sax with a femme band. Incidentally Betty went under the nom de plume of Ruth Haag on a Harry James' Columbia recording of 'I Can't Begin To Tell You'.....FREDERICK DELIUS, English impressionist composer in 1885 played organ in a NYC or Brooklyn Church or Synagogue. Which house of worship, and where? None of the Delius experts know. When Delius reached NY port he boarded a coastwise boat and disembarked at Fernandina, Florida. There's three unpublished Delius works in Jacksonville that Sir Thomas Beecham should investigate their worthiness of recording.

Send your queries to me at
625 W.169 Street, New York

COMING
THE BIRTH OF ELLINGTONIA
By
Harrison Smith

EDISON ISSUE
written and compiled
By
Ray Wile

includes discography, master catalogue,
history, photos etc.

FILLING IN DISCOGRAPHICALLY

LOOKING BACKWARDS

We herewith open up disco-activities with some information about a bizarre quartet of sides by a seemingly unbelievable organization, OLGA BIBOR'S PEASANT JAZZ ORCHESTRA, whose recordings appear on the dull-green Columbia label (foreign E series - not to be confused with CoE English Columbias). The irrepressible Dan Mahony gives credence to the name, Olga Bibor, as he has information of Bibor's pianoforte accompaniment to an Edison recording artist. The Columbia Bibor 'International Dance Music' sides are: Two Brothers-waltz; 85222-1/Grape Harvest In Italy - polka 85254-? coupled on Co E 4327 and, Out Of My Album 85252/Village Music - peasant Waltz- 85257-1 coupled on Co E 4396. Of the four sides the only one closest to jazz interpretation is the 'Out Of My Album' item. It's on this side that the 'peasants' (who apparently try their darnest) evince a jazz interest. The organization consisting of tp, tmb, dominant clary, piano, possibly another reed and/or brass play in the Earl Fuller/ODJB school. Perhaps their closest musical counterpart would be Saxi Holtsworth Harmony Hounds who waxed early Emerson and Gennett items.

Since we are on the subject of the unique in recordings here is information on another foreign series Columbia item. We got a real +++ charge out of our chance listening to FRANK PADILLA Y SU GUATEMALA MARIMBA SERENADERS electrically-recorded version of VEVE Y SIENATE EN LA LUNA (English translation: "Get Out And Get Under The Moon" - Larry Shay's melodious Tin Pan Alley hit of the late 20s) Co 3446-X, master number W07002-1. The recording began innocently enough with one or more marimbas and an unobtrusive quiet sax paraphrasing in the background. About half-way through, the sax breaks through with the fire of a Clarence Williams Jazz Kings regular. A drummer, also brought to the fore, provided an exciting off-beat rhythmic pattern behind the hot saxist's interpolations. Quite an item! The reverse, MARCELA (A Tango) w97003-2 by the same organization is of no interest.

While still on the subject of the bizarre in jazz recordings, staff-member, Harold Flakser contributes information on another intriguing disc. This is a rendition of "Sole O Mio" (not listed on the label) by NOFRIO JAZZ BAND NAPS ORCHESTRA appearing on Nofrio Record copyright by C. Gallo; also indicated on label is SIGLIONE'S ITALIAN RECORDS.... G 131 appears in wax and on label; m in wax. Group consists of tp, clary, tb, p or bnj, dms, and probably another reed. An Italian verbal introduction and Italian vocal can be heard on this pre-1925 acoustical recording. Group, especially in the last bars and coda, is reminiscent of the ODJB. The clary has the warmth of Rapollo and the runability of Shields. Could this recording be by a native Italian group? NAPS may be an abbreviation for Naples which could be a clue to the group's identity.

FITZ WESTON -

Had the good fortune to meet able jazz pianist, Fitz Weston at a Childs' restaurant jam session, June of last year. Fitz' fascinating account of his long

and interesting career had this reporter all ears. Here is a brief run-down of Fitz Weston's musical activities: Speed Webb, 1924/27; Reb Spikes, 1927; Speed Webb, 1928; Sonny Clay, 1928; Paul Howard, 1928/29; Eddie White (Newark), 1929/32; Gene Kennedy, 1933; Sam Wooding (after Wooding's return from Europe), 1933/34; Louis Jordan, 1935; Amanda Randolph, 1935/38; Bivins Trio, 1938/40; Own band (Mount Vernon N.Y.), 1940/44; Earl Bostic (Smalls Paradise), 1944; Garvin Bushell, 1944; Sidney Bechet, 1947/48; Bill Campbell, 1949; USO Tour (Labrador, Europe), 1953/55. First records were cut with Speed Webb in 1926 and were unissued.

SPEED WEBB & HIS HOOSIER MELODY LADS

Richmond Indiana - 1926 - Gennett	
12494 Florida Stomp	rej.
12495 Shake It And Break It	"
12496 You Better Keep Away From Me	"
12497 It Must Be Love	"
12497A It Must Be Love	"

Fitz provided the band personnel: Nelson Douglas, Earl Thompson-tp; Parker Berry-tb; George White, Harvey Scott-alto; Ernest 'Mouse' Green-tenor; Leonard Gay-baritone; Bob Robinson-g & bnj; Levi - bass; Fitz Weston-p; Speed Webb-dms &ldr. The group was a good Indiana band with an excellent reputation through the mid-west. Write-ups about the band's travels appeared in the Chicago Defender. In later years Speed Webb had such diverse occupations as disc jockey and undertaker in South Bend Indiana.

Fitz also provided a sketchy personnel for Reb Spikes Columbia recording.

REB SPIKES MAJORS AND MINORS-10/15/27

144765 Co 1193D My Mammy's Blues
144766 Co 1193D Fight That Thing
George Morgan-tp; ? Slocum-tenor sax and clary; ? Gordon & Fitz Weston-pianos; ? Woodman-tb; ? Craig-dms: Reb Spikes-leader. Recordings were made in Los Angeles. Group was playing at the Follies Bergere Theatre at that time.

Fitz has through the years made many recordings which we intend to identify in a future issue. Before leaving Fitz we would like to pass on some off-shoot information about one of Fitz' favorite bands of the mid-twenties; they being Pittsburgh's 'Deppe Serenaders' who had among others, the famous Vance Dixon-cl. and leader, Louis Thompson-bass, Bob Robinson-banjo and both Earl Hines and Edgar Hayes as pianists according to Weston. The group recorded for Gennett. Your reporter has had the good fortune to hear one of these Gennetts and was delighted over the piano solo on a tune credited to Hines called 'Gengaine'. If this is Earl Hines he was certainly a decade ahead of his time. This also would be his earliest known piano solo endeavor. The Gennett numbering indicates that the recording is of 1924 vintage.

EDDIE ALLEN WITH MORAN & MACK!!!

Here's one for the books. The Clarence Williams alumnus, Eddie Allen told staff-member, Ernie Smith that he was hired for a Moran & Mack "Two Black Crows" Columbia recording date where he was called on to play a trumpet bugle call and provide some piano chords. Can any of our Moran & Mack collecting fraternity spot this recording for us? We know that M&M made at least 12 sides for Columbia.

When BOB HOPE made his stage debut his friends bought up the first four rows and preceded to read newspapers as soon as he appeared-for a gag!...The father of baritone, IGOR GOMIN wanted him to become a physician....The 104 pound, five feet two, LILLY PONS and huge LAURITZ MELCHIOR once did an apache dance together....JOHN MCCORMICK was known as Count McCormick in Ireland....FRANK PARKER got his start as a hooper....HOBACE HEIDT is 56....The scripts used by KATE SMITH in her broadcasts were typed on a special machine with letters and numerals more than twice normal size due to her nearsightedness....KAY THOMPSON and JACK JENNY were man and wife....MAY SINGHI BRENN reached her goal in June of 1932 when she played her ukulele as a solo instrument in a symphonic orchestra conducted by PAUL WHITEMAN...LEO REISMAN who doesn't drink, loved to visit speak-easys....BEN ALLEY, a West Virginia boy, sang in his father's country church choir....The wardrobe of DAVE RUBINOFF included 27 suits and 19 pairs of shoes....CESARE SODERO, pioneer recording artist, began conducting opera when he was fourteen, and two years later composed a ballet which ran for ten weeks in Alexandria, Egypt....GENE AUSTIN once wrote songs for MAE WEST....YASHA BUNCHUK conducted MAJOR EDWARD BOWES' CAPITOL FAMILY ORCHESTRA....Besides vocalizing, CONNIE BOSWELL plays cello, piano, guitar and saxophone....MIKE PINGATORE, banjo virtuoso was with PAUL WHITEMAN'S ORCHESTRA longer than Whiteman himself....Parkyakarkus and EDDIE CANTOR's daughter Marjorie were once that way about each other....A pseudonym for FRANK MUNN was PAUL OLIVER....HARRY RICHMAN was once sued by a show girl for \$50,000 for burns suffered when his yacht blew up in Greenport, Long Island harbor....ALEC TEMPLETON was discovered by Mrs. Jack Hyton....JOHN CHARLES THOMAS first public appearance was as a member of a family trio, singing hymns with his mother and father....GEORGE OLSEN used a broom stick as a baton in directing a band during his college days....GUS VAN teamed up with ARTHUR JARRETT after the death of his partner JOE SCHENCK....BERT LOWN's career began with an engagement on one of the Munson Steamship liners... Although he had never been taught the instrument, JESSIE CRAWFORD made the grade as organist at Grauman's Theatre in Los Angeles, Calif...B. A. ROLFE was a soloist with JOHN PHILLIP SOUSA when he was ten years old....HENRI GENDRON was jokingly crowned the "King of the Chinese Restaurants" for he had played and enjoyed more longer runs in Chop Suey joints than any other orchestra leader in Chicago....OLGA ALBANI translated American songs into her native tongue, Spanish.

SMALL CHANGE continued from Page 14.

jazz is harmed rather than promoted. Isn't it far better to seek good than to strain to find fault?!

Please send your remarks, additions and opinions to me at:

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A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEES OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE
PERIOD ENCOMPASSED BY THE GREAT WARS

BY HAROLD FLAKSER

Now is as good an occasion as any to clear-up a goodly number of accumulated errata as well as discographical errors and incompleteness that have crept into past columns by dint of either typographical inadvertence on the part of eager-beaver co-editors Messrs. Colton and Kunstadt, or of sheer naked ignorance on the part of this discographer, who, truth to tell, upon hearing of the ineluctable deadline, is reduced from pedestalled savant characterized by a diarrhoea of words and ideas to timorous pedestrian characterized by a dyspeptic constipation of both.

Vol. I, No. 1 -- Feb. 1955, p.13:
Christian Name Additions to the Personnel of the ORCHESTRA "CIRCOLO JAZZ-HOT":
CB:7892/3/6/7: Bar, as, clt: Francesco P. Ricci; dms: Lello Maugeri
CB 7893: vcl.: Marcello Marchesi
CB:7896/7: bass: Luigi Simeoni
Vol. I, No. 2 -- Apr. 1955, p.14:
Cecil Aagaard & His Swingsters:
"Takes" for KP0:3609/3610: 1
"Takes" for KP0:3676/7/8/9: 1
Recording dates for these two Copenhagen-recorded sessions are Oct. 15 and Nov. 29, 1940, respectively.
Additional issues under which these titles were released follow:

KP0:3609/3610: Od(D) A160661
KP0:3611/2: Od(D) A160662; Od(N) ND-3777
KP0:3776/7: Od(D) A16068(??*); Od(N:) ND-3793, 290297
KP0:3778/9: Od(D) A160688
*Confirmation is required for the Od(D) A160000 series release no. for KP0:3776/7.

NOTES:
The Od(N) ND-3700 series release nos. are required for KP0:3609/10; & 3678/9.
The Od(N) 290000 series release nos. are required for KP0:3609/10/11/12; & 3678/9.
Can any of our Scandinavian readers supply details of these release numbers?

Vol. I, No. 3, p. 10 & 11:
Django Reinhardt: Additions and corrections to the 1947 BST recordings will be given in a subsequent column in conjunction with other Reinhardt recording data.

Vol. II, No. 1 -- Issue 7 (Feb. 1956), p.13:
Matrix No. and "Take" Additions and Catalogue Release No. Addition to "The-English Recordings of Jack Jackson - Alberta Hunter":
OEA 618-II Two-Cigarettes In The Dark HMV(E) B6525
OEA 619-II Miss Otis Regrets HMV(E) B6525

NOTE: These 2 sides were the first recorded by Alberta Hunter with Jack Jackson's Orch. and were inexplicably omitted from the J.D. Vol. V listing. The precise recording date is unknown; but, it would appear to be ca., first week of Oct. (1934). Can any of our readers supply the exact date? Also required is the "take" for OEA 641 ("Soon" issued on HMV(E) B6530).

JD list 5 titles as by Jack Jackson - Alberta Hunter. Thus far, 6 additional titles have been added to this listing, giving a total of eleven vocal sides by Alberta Hunter accompanying Jack Jackson's Orch. on HMV. These are, by matrix no. listing: OEA:618-II; 619-II; 641-?; 642-II; 649-II; 651-II; 654-II; 662-II; 663-II; 664-II; 666-III.

Can any of our British readers supply details of titles featuring Alberta Hunter, other -- if any -- than those already given in JD and RR?

Oscar Aleman: The precise recording date of the 4-sided Banish session is Dec. 3, 1938.
Concerning the recording date for the 4-sided SWING session, the following should be noted:

The recording date credited to this session by JD (viz., April 5), is incorrect. The date ascribed to this session by Delaunay in NHD (p.204), (viz., May 12), is the correct one.

Vol. II, No. 2 -- May-June, 1956, p. 15:
SPIKE HUGHES: "Take" Additions to the Pa(E)-Feb. 10, 1932

Sides:

The "Takes" of the 2 sides constituting Pa(E) R1172 have come to hand. They are: WE: 443401; 4435-2. Required, still, are the "takes" for WE: 4432/3.

NOTE: Further additions & corrections commencing with Billy Arnold (Vol. II, No. 2 -- May-June, 1956, p.15) continuing thru the final issue. Instead, for the present, we will continue with additions and corrections to the first two issues constituting, thus far, Vol. III.

Vol. III, No. 1 -- June/July, 1957 (Issue 13), p.12:

The Maceo Jefferson Sal(F) Sides:

Under the "SS 1253A" side, read:

"NOTE: Details.....Whether this date is the actual recording date, or a processing date, is not known."

The following title should be asterisked (*):

SS 1626B Stormy Weather*

*Vcl.: Elizabeth Welch

Ern Pettiffer: The sentence following the asterisked note is incorrect. Read:

"**Takes' are as per Pa(E) F517 issue."

Vol. III, No. 2 -- Issue 14, Aug.-Sept. 1957, p. 9:

Corrections to the "Duke Ellington and the Talking Record" Article:

NOTE: Corrections are underlined.

Heading or article should read as follows: in lieu of the heading used in Issue 14:

CORRECTIONS AND ADDITIONS TO "THE WAXWORKS OF DUKE ELLINGTON" (#300) AND TO J.D., VOL. III, PAGE 398

Col. 1, par.3: Correct to read:

"Variously listed as an "...." or, as "....", both are incorrect -- at least insofar as the label legend itself is concerned."

par.5: Correct to read:

"A perusal of the title certainly would give no inkling of the nature of the recording; -- however, at the same time an interview is not precluded by the title."

par.6: Correct to read:

"The above-cited discographies, without exception, signify in that slot that is always reserved for the denotation of the catalogue issue number, the number "539" and....."

Correct to read:

"Strange, that four reputable discographical works should perpetuate this myth!!"

par.7: Correct to read:

"At this juncture, it is this discographer's aim to prove....."

par.8: Correct to read:

"(1) its absence from that part of the record whereon such a numerical signification would customarily be placed -- i.e., the label;"

Col. 2, par.3: Correct to read:

"It may also be tangentially noted that,, 94% of all Levy's recordings made from ca., 1931 through ca., July, 1933, were for non-public issue -- i.e., for private use."

par.5: Correct to read:

"*A further point with respect to a possible "take" should be noted at this juncture:"

last par.: Correct to read:

"(7) this issue was already available by, at latest, early Aug., 1933 -- if not by late July, 1933."

Col. 3, par. 1: Correct to read:

"One important fact is yet to be cleared up;"

Under APPENDIX: Correct to read:

"A verbatim transcript of :"

par. 7 in the transcript proper:

"PMB: Well -- you'll have to write some new numbers."

NOTE: Where "OR(E)" obtains in the article, correct to read: Or(E)*

*Oriole(English)

Address all inquiries to: Harold Flakser

8100 - Bay Parkway, Brooklyn 14, N.Y., U.S.A.

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- 8 GOLDEN THRASHER/EASY ROCKIN G037951EV
- 9 PRODIGAL SON/NOT WORD FROM OM 6716 E
- 10 WHITE ME SWEETHEART/AGIVE U OK 6723 E
- 11 GREEN B ADAIR - Folk Comedy
- 12 TALKIN' BOOT GAL/TRIP 2 CITY G015166 N
- 13 MERLE ALCOCK sings
- 14 GOODBYE SWEET DAY/MEET OF VI45178E
- 15 VIRGIN LUV/SACRED LULUBY VI45257E
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- 26 BARCLAY ALLEN RHYTHM FOUR-Instrumental
- 27 ST. LOUIS BLUES/JUMANNA VAN.E51001E
- 28 ALMANAC SINGERS
- 29 GROUND HOG/DOODGER SONG GRN 5018N
- 30 STATE OF ARKANSAS/AINT IT GRN 5019E
- 31 RIDE AN OLD PAINT/RISING SUN GRN 5020E
- 32 TALKING UNION/UNION TRAIN KRYN 301W
- 33 WHICH SIDE/GOT BEHIND ME KRYN 302E
- 34 UNION MAID/ALL I WANT KRYN 303E
- 35 AMBASSADORS - BEN SELVIN-reverse
- 36 PLEASURE MAD/SAN ANGELO
- 37 BUTTERFLIES IN RAIN/BOM BOM BR6566E
- 38 THINGS I LUV/PRETTY LITTLE DE (INDIA)E
- 39 STREAMLINE STRUT/HORS D'OEUVRE DE (RNG)E
- 40 BWANGA/COPENHAGEN DE (RNG)41003V
- 41 PICCOLINO/AMASSY STOMP DE 551E
- 42 GENERAL'S FAST ASLEEP/DINNER DE 637E
- 43 LINDHOUSE BL/AMPHIS BLUES DE 660E
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- 46 SWING IS IN AIR/RHYTHM OKAY DE 1351E
- 47 TWILITE IN TURKEY/CARAVAN DE 1442E
- 48 TEN PRETTY GIRLS/SAW SHIP DE 1563E
- 49 MEDLEY OF HEEREN DANCES/ DE1589 E
- 50 KEEP CALLING ME SWEETHEART DE1598 E
- 51 BEARD SONG OF TAXI/NEW WORLD DE2513 E
- 52 DONKEY SERENADE/ITALIC ROS DE2779 E
- 53 40 BLUE ROMANCE/HEAR MY SONG DE3069E
- 54 above-line English Band which featured Danny Polo, alto & clarinet from 1929/37 and the great trombonist, George Ghisholm 1939/40. Arrangements by the great impressionist, Sid Phillips on many of the above. My favorites: Sid Phillips arrange-ment of Blue Romance, Twilite Turkey, Caravan, Memphis Blues, The Nitebirds, Openhearted, Linehouse Blues, STREAMLINE
- 55 ALBERT AMMONS ORG, Lips Page, Byas et
- 56 BRAXAS/CROONING BLUES COM609 E
- 57 DEEP IN HEART OF TEXAS/SW MER5009E
- 58 MARIAN ANDERSON sings
- 59 FEEL LIKE MOTHERLESS CHILD/ ROY1765E
- 60 ANDREWS SISTERS
- 61 TIFT TIT/WHEN HAVE WE MET DE1703E
- 62 GOODBYE GOODBYE/LULUBY TO JIT DE2082 E
- 63 BEGIN BEGUNE with Bobcats/ DE2290E
- 64 MEAN TO ME/SWEET MOLLY MALON DE3440E
- 65 ARGADIA PEACOCK ORK OF ST. LOUIS
- 66 Here is example of early St. Louis white jazz, rare rough grooves in spots, ruff starts - hot accordion too
- 67 AINT U ASHAMED/SHE WOULDN'T DO OK40052V
- 68 ARDEN OMAN BRK - great Show Music 10rk
- 69 CLAP YO HANDS/GO DO DO BR3377 E
- 70 I KNO THAT U KNO/ONE ALONE BR3410 W
- 71 UPS A DAISY/WILL U REMEMBER/TV174N
- 72 RAGAMUFFIN (piano duet by A&H) W1929E
- 73 MADE A HABIT OF U/WHAT HAV U 20217N
- 74 IT'S U I LUV/HY VI22205E
- 75 RO RO ROLLIN ALONG/What Shik VI2247E
- 76 I GOT FIVE DOLLAR/OUT OF BREA VI22481E
- 77 I GOT FIVE DOLLAR/What Shik VI2267E
- 78 BEAUTIFUL LOVE/CAPE RD. 20ALAS122600E
- 79 ANDREWS SISTERS on V. Disc
- 80 TWILITE ON TRAIL, RED RIVER VALLEY 479E
- 81 DONT BLAME ME, COONS & COUNTRY 196V
- 82 LOUIS ARMSTRONG *Disco Jockey Copy
- 83 SWEET SWEET DAY/SHOBBAL BR6590E
- 84 GUM CAP/PUR JELLY NO. 1 DE1347 V
- 85 LUCKY OLD SUN/BLUES/RETHILL DE24752E
- 86 UNIDIAN LUV CALL (label test) DE2007E
- 87 CHLOE/LISTEN/SMOCKIN BIRD *DE28524E
- 88 TAKE TWO TO TANGO/LAPPED *DE28394E
- 89 WHITE XMAS/WINTER WONDERL *DE28443E
- 90 SITTING IN SUN/DUMBY SONG *DE28803E

- 91 GUS ARNHEIM ORK - Unlisted RUSS COLUMBO on vocal. #Donald Novis...Slycey Whiteman
- 92 Meri Bell
- 93 PEACH OF PAIR (cracked)/MAYBE VI22546E
- 94 GO HOME TELL MOTHER/DOIN THAT "22505E
- 95 71/10 WHISPER/WHY SHOULDNT I VI22702E
- 96 72/SWEET AND LOVELY/RED RED ROSE "22702E
- 97 73 THIS IS HEAVEN/SHERRY VALLEY "21986E
- 98 74 IT MITE HAVE BEEN U/BU BLASS "24054E
- 99 EDDIE ARNOLD
- 100 ROCKIN ALONE/THINK2NITE BL. VI20248E
- 101 MOLLY DARLING/MAKES NO DIF VI20248E
- 102 PRISONER SONG/7 YEARS WITH VI20249E
- 103 ARKANSAS ARKIE WOODCHOPPER BAND
- 104 78 ARKANSAS TRAVELER/MISS. SAWKEY60296E
- 105 79 SALLIE GOODWIN/SOLDIER JOY OK06297E
- 106 BILLY ARTZ ORK
- 107 80 AT YOUR COMMAND (Rhythm Boys??) ONA7806E
- 108 ASSOCIATE GLEE CLUB VOICES *1000 #2500
- 109 81 *JOHN PEARL/BELLS ST MARY VI19961E
- 110 82 SONGS MY MOTHER TAUGHT ME #VI20494E
- 111 FRED ASTAIRE sings
- 112 83 CHEEK TO CHEEK/NO STRINGS BR7486E
- 113 84 TOP HAT WHITE TAILS/LULUBY BR7487E
- 114 85 PUTTIN ALL EGGS/WE SAW SEA BR7603E
- 115 86 RATHER LEAD BAND/AFWUL LET BR7610E
- 116 87 FINE ROMANCE/WALTZ IN SWING BR7716E
- 117 88 BOJANGLES OF HARLEM/NEVER BR7718W
- 118 89 NICE WORK IF U CAN GET IT BR7983E
- 119 90 NEW SUN IN SKY/1 LUV LOUISIA VI22755E
- 120 RANDALL ATCHER - Folk Blues
- 121 91 BLUES IN JAIL/POIN SOUTH OK06138E
- 122 ATTILLA THE HUN (Calyope)
- 123 92 FREDDY BUDY/William & Fowler DE17425E
- 124 GEORGIE AULD QUINDET on Royal Roost
- 125 93 NEW AIR MAIL SPECIAL/OUT ROYAL523E
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- 127 94 U GOTTA KNO HOW2LUV/BE BYE VI20044E
- 128 95 RAMONA/CHILD OF MY DREAMS VI21334E
- 129 JUST LIKE A MELODY OUT OF SKY21454E
- 130 GENE AUSTIN
- 131 97 TWIDDLE O TWILL/TAKE ME BACK200658E
- 132 98 RUDOLF RED NOSE REINDER/ C062828E
- 133 99 MISSISSIPPI VALLEY BL/SILW OK02912E
- 134 100 NOBODY DARLIN BUT MIDE/ OK03070E
- 135 101 MEXICALI ROSE/UT ONLY STA OK0307E
- 136 102 THE ONE ROSE/GOOBYE22PAIR OK 0326E
- 137 103 GOLD MINE IN SKY/AIL ALONG OK0358E
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- 141 107 AMAPOLA/MARIA ELENA OK06435E
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- 143 109 JINGLE JANGLE JINGLE/COW OK6690E
- 144 110 PURPLE SAGE IN TWILITE/ OK6725E
- 145 111 BEGINNING 2 CARE/MERRY GO V005257W
- 146 AVON COMEDY FOUR-Smith Dale comedy
- 147 112 CRAZY OVER EVERY GIRL IN FRANK OK06239E
- 148 113 DEAR TO DIXIE AS LEE/ C062433E
- 149 114 YAKKA HULA HICKY DULA/ VI18081E
- 150 115 URE A DANGEROUS BIRL/ VI18082E
- 151 116 COHEN WEDDING/HANG RESTRANT 35602E
- 152 117 PROFESSOR BIRTHDAY/COINSEB 35606E
- 153 BABS AND HER BROTHERS
- 154 118 LITTLE BIT INDEPENDENT/WHEN DE634E
- 155 119 NO OTHER ONE/TANKE DOODLE DE635 E
- 156 BUSTER BAILEY SWING GROUP on jukebox
- 157 120 FINE TOP BOOGEY/ECCENTRIC JAZZ 506 E
- 158 MILDRED BAILEY *Dorsey Bros. Accom
- 159 121 UPTOWN LODOWN/GIVE ME (\$2.44) BR6680E
- 160 122 MAN IS DEAD & GONE/JENNY DE3661 E
- 161 123 AFRAID OF MYSELF/GEORGIA DE3691 E
- 162 124 IN LUV IN VAIN/ALL THAT MAJ1034E
- 163 125 ALWAYS & ALWAYS/Casino Ork RE 280 E
- 164 126 LUVER COME BACK2ME/SKY BL V03982E
- 165 127 ROCK IT FOR ME/LET SONG GO V04003 E
- 166 128 WASHBOARD BLUES (in)/ROUND V04139 E
- 167 129 SO HELP ME/AS LONG AS U LIV 4253 E
- 168 130 LONESOME ROAD/ASLANCHOLY BAB 4474 E
- 169 BELLE BAKER sings
- 170 131 JULIE BLUES/BANANA BLUES VI19135W
- 171 BONNIE BAKER sings
- 172 132 STOP IT WONDERFUL/Tucker Ork G05249 E
- 173 133 IF I KNEW THEN/ALL IN FAVOR 35256 E
- 174 134 WISH I LISTEN TO MOTHER/ C035848E
- 175 DELLA BAKER sings
- 176 135 KISS ME WITH URE EYES/ VI19173 E
- 177 ELSIE BAKER sings
- 178 136 BABY JIM/Olive Kline VI45167 E
- 179 137 SWEET AND LOW/SOUTHERN LULUBY 45174 E
- 180 KENNY BAKER SINGS
- 181 138 IN MY ADORER HADICENDA DE (TEST) W
- 182 139 JUST LET ME LOOK AT U/SING DE1807 E
- 183 140 CINDERELLA/LET'S MAKE MEMOR VI2297 E
- 184 141 WHO AM I/IN COOL OF EVENING 26792EE
- 185 PHIL BAKER *Novelty Ork #Jockey Skit
- 186 142 *I'M A SYNOCATIN MAMA/ CAA02 E
- 187 143 *AT THE THEATRE PT1/Part 2 VI20970 E
- 188 BURT BALES (ragtime) piano/Osland & Hall
- 189 144 12th STREET RAG/DILL PICKLE OT 9 E
- 190 145 CANADIAN CAPERS/O U DOLL OTJ 10 E

- 191 TRA BALL-Folk vocal with v. & gu accomp
- 192 WRECK OF WESTBOUND AIRLINER OK41490N
- 193 SMITH BALLEW sings
- 194 147 MADEMOISELLE/BEAT O MY HEART BR33042W
- 195 148 STARS OVER THE DESERT/HAWAII DE1930 E
- 196 149 CHAMPAGNE WILTS/PLAY TO ME ME12968EE
- 197 150 THANK U MR. MOON/WHEN WE'RE PE15561W
- 198 BOB ALLIN & RENNIE McVOY-Unusual
- 199 International Smeezers-What next, My!
- 200 151 THE SNEEZE SONG/HYENA LAFF BB10006 E
- 201 *Hyena Lauff, Ho! Ho! Hi! (Yipe!)
- 202 BALTIMORE SOCIETY ORK
- 203 152 TONITE U BELONG TO ME/COULD OR802 W
- 204 153 OLD TIME WALTZES/Part 2 Br Cr. CR918 V
- 205 FRANK BANTA & DAVE GRUFF-pa dms
- 206 154 UPRITE & GRAND/FRUDY FE11186 E
- 207 FRANK BANTA - piano solo
- 208 155 MY SUGAR/MELODY THAT MADE VI19705 E
- 209 156 WONDER WHERE MY BABY/SWEET VI19839E
- 210 157 FOR MY SWEETHEART/JUST LIT VI20292 V
- 211 158 COVERED WAGON DAYS/SHAKE V014707 E
- 212 BARBECUE BOB & LAUGHIN CHARLIE inc
- 213 159 IT WONT BE LONG NOW/Part 2 C014268 E
- 214 LEE BARTER, King Of Dialogues-Comedy Mono
- 215 160 ONE GACENT PT1/Part 2 C02233 N
- 216 ROY BARGY-piano solo
- 217 161 KNIFE & KNIFE/PIANOFLAGE VI18969 E
- 218 162 BLUE LU BARKER with Ban Barker Flycats
- 219 163 DONT U MAKE ME HY & O DE7506 W
- 220 CHARLIE BARNET ORK
- 221 163 SCOTCH & SODA/CHOSES HARLEMBB10210EE
- 222 164 NIGHT GLOW/Inst/LUVERIAL PE10111 V
- 223 165 BREEZE & I/PALM OF ROSE BB10696 E
- 224 166 POMPTON TURNPIKE/DONT WANT BB10825E
- 225 167 WHEN SUN COMES OUT/NEVER BB11202 E
- 226 168 OVER RAINBOW/feat. the late Ray Wetzel CAP E
- 227 169 SHADY LADY Inst./LIKE TO RIF DE18378E
- 228 170 THINGS AINT WHAT THEY USE2B/ DE18507E
- 229 171 MADAME BUTTERBALL/CEMENT MIX DE18862E
- 230 172 SWING WALTZ/CROSS PATCH-rare- CR0713V
- 231 BARNEY GOOGLER on Special Google Label
- 232 173 BARNEY GOOGLER, Vocal/Same-Instr Google
- 233 BILL HARRY ORK - Yella BB
- 234 174 URE HEAVENLY THING/OPEN EYES BR8990W
- 235 DALLAS BARTLEY BAND-amusical St. Louis
- 236 175 ST. LOUIS BLUES/Amie Laurie/COMES COS.484E
- 237 the above is a jazz item on Defunct Cosmo
- 238 DEWEY & GASSIE BASSETT-Folk Singing &
- 239 176 HOMESTICK BOY/DOWN IN NEW ORLEANS BB8214E
- 240 COUNT BASIE ORGS
- 241 (Frank Wess & Frank Foster-Tenor Sax Solo)
- 242 177 TWO FOR BLUES/SOFT DRINK CLAF9313N
- 243 (Edison, Wells, Joquet, Tate et al - Rushing,
- 244 178 HIGH TIDE/LAZZY LADY BLUES-ORC 063990E
- 245 (Clayton, Wells, Morton, Lester-Young, Evans,
- 246 Basie, Page Jones et al - Vols - Rushing,
- 247 *Shelen Humes)
- 248 179 JUMPIN AT WOODSIDE/DARK RAPTOR DE2212EE
- 249 180 PANASSIST STOMP/WAINA JUMP CHILD "2224EE
- 250 181 HEART BELONG2DAD/SING4SUPPER DE2249E
- 251 182 HEY LADY MAMA/FIVES-Basie (p) DE2272E
- 252 183 BLUES I LIKE2HEAR/FLAME IT DE2284V
- 253 184 ON RED/PARE TIES HONEY-Basie (p) 27808E
- 254 185 DOWN DOWN DOWN/OT BETCHA LIFE OK6221 V
- 255 186 MY BUDDY/BACKSTAGE AT STUFFS VI202693W
- 256 187 AND THE ANGELS SING/IF I DID V04784E
- 257 CHARLES BAUM ST. REGIS ORK-vol Frank Baker
- 258 188 D U LUV U/OUT IN MORNING ROYAL1800N
- 259 FRANKLIN BAUR Sings
- 260 189 REMEMBER/FOR A GIRL LIKE U BA1606 E
- 261 190 GROSS HEART MOTHER I LUV U/ BA1606V
- 262 191 MY HEART STOOD STILL/WHENEVER BR3757E
- 263 192 JUST A MEMORY MY HEART IS CALL 3550 E
- 264 193 REACHING 4 MOON (Radiolites) C0646 E
- 265 194 NINI/Hall & Ryan-Smile 1181t D06567 E
- 266 195 RUSSIAN LULUBY/Henry Burr-Hands VI20613E
- 267 196 MY DADDY (w. Troubadours)/ VI20967E
- 268 197 HUMPTY DUMPTY (w. Nat Shilkret) VI21082E
- 269 NORA BAYES sings
- 270 198 HOW YA GOONA KEEP EM ON FARM C06268E
- 271 199 PATCHES/WITHOUT U C062921V
- 272 200 SALLY GROUND/ARGENTINES, PART C06347E
- 273 201 COULD HAVE HAD U/LOVE NITES C06347N
- 274 202 SATURDAY/MADE CHICKEN OF MA C06347N
- 275 203 BROKEN DOLL/PLEASE KEEP OUT VI45136E
- 276 204 HOMESICKNESS BL/FOR DIXIE VI451008E
- 277 205 WHEN MOGGRACK SINGS SONG/ VI451052E
- 278 206 HICKY HOY/MOGGRACK SING SONG "45105E
- 279 207 OVER THERE/LADDIE BOY VI45130W
- 280 COMEDY SKETCH BY FRED BECKA GRS.500K
- 281 CHRISTIANS WITH MRS IGINS/REGAL204 E
- 282 BIX BEIDERBECK ORK
- 283 209 JOSE PIMPLES/ROYAL GARDEN BL C035664V
- 284 GRAHAM BELL DIXIE BAND-rare on ReZono
- 285 LIZARD/WOODBOURNE STRUT-fine-02515N
- 286 JOE BELMONT'S GROUP OF REAL FEATHERED
- 287 SONGSTERS-Robert Hood Powers at piano
- 288 211 CHORUS OF CANARIES/Part 2 C0N49134 V
- 289 RALPH BENNETT & HIS SEVEN ACES
- 290 212 LADY I LUV-vo. Ray Featherthorn DE12438W
- 291 JACK BERGER ORK
- 292 213 GOLD DIGGER SONG/FIRST LUV BB50548W
- 293 214 BECAUSE I WORSHIP U/THERE ME12273E

- 294 BENSON ORK OF CHICAGO-Who's the Hot
- 295 clarinet? Trumbauer, Kassel, DeFaut???
- 296 215 LONELY LITTLE WALL FLOWER VI19961 E
- 297 BENTLEY BROS-Fine Country Folk with Banjo
- 298 216 HENHOUSE BLUES/DOWN ON PENNY C015565E
- 299 AL BERNARD sings
- 300 217 WHOA TILLIE/Arthur Fields BA1158 N
- 301 218 BEALS ST. BLUES/ST. LOUIS BL BR2062 E
- 302 219 LOUISIANA SUZIE/WHAT KNOGNE BR4259 E
- 303 BARNEY BERNARD-comic Monologue
- 304 220 COHEN AT THE TELEPHONE/GOLD VI18029 E
- 305 CLIDE BERNHARD, Joe Guy, Tab Smith etc.
- 306 221 SCANDAL MONSTER MAMA-Leonard Feather-BJ 948E
- 307 BEN BERNIE ORK
- 308 222 UP AND AT EM (Jazz)/Somebody BR31458E
- 309 223 CANNON BALL RAG (Jazz)/HINDUSTAN BR4042E
- 310 224 ROSES OF YESTERDAY (Hot Tp & Sax) BR4058 E
- 311 225 COQUETTE (R29348-Office 474 BR TEST V
- 312 226 I'M IN LUV AGAIN/FOLLOW U BR3496 W
- 313 227 CAN'T HELP LOVIN THAT MAN BR3808 W
- 314 above has vocal by Vaughn Deleath
- 315 228 HERE WE ARE/PLEASE LET MY DR BR4385 E
- 316 229 TRYING MYSELF TO SLEEP/TO WHOM "COOBE
- 317 230 WHAT NO MICKY MOUSE/ALL ARE BR6389 E
- 318 above has vocal by Bernie
- 319 231 SAN FRANCISCO/LONG AGO PAI AWAY DE874V
- 320 DON BESTOR ORK *vo. Neil Buckley
- 321 232 TEN YARDS TO GO/CRUETLY2LUV BR4886 E
- 322 233 ITS WITHIN YOUR POWER/NOV VI24218W
- 323 234 THE LAST ROUNDOU/BELOVED VI24391W
- 324 GEORGE BIAS
- 325 235 TELL THE SOUTH/SWEETHEART IF C014430N
- 326 BIG BILL AND HIS CHICAGO FIVE
- 327 236 GORMA MOVE OUTSKIRTS OF TOWN C037196E
- 328 BUD AND JOE BILLINGS-Folk
- 329 237 SLEEPY RIO GRANDE/SPRINGTIME VI40088E
- 330 RALPH BINGHAM-comic MONOLOGUE
- 331 238 RASTUS JOHNSON BEHIND BARS/ VI 18231E
- 332 239 RASTUS JOHNSON JOY RIDE/ERO VI1857E
- 333 "THE BLACK SWAN"-One Minute Spot Announce
- 334 240 Ben Grauer announcer-20th Century Fox
- 335 JANET BLAIR-Hollywood Star at the
- 336 beginning of her career sings with Hal Kemp
- 337 241 U CAN'T BRUSH ME OFF/Kemp Ork VI26592 E
- 338 242 YOU'RE THE ONE/Kemp Ork VI2761 E
- 339 BLACK BROTHERS-Folk vocal
- 340 243 PAIS OF LITTLE RED SCHOOL/WHENOK41553N
- 341 EUBIE BLAKE ORK
- 342 244 OTTIE/Grady Ork RE9198 E
- 343 245 JIMMY I LOVE YOU/Or Golden RE9199 E
- 344 246 BANDANA DAYS/BALTIMORE BUZZ VI18791N
- 345 EUBIE BLAKE AND NOBLE SIBBIE-Fine piano
- 346 smashes by the great Eubie Blake
- 347 247 DOWN HEARTED BLUES/EVENIN MAI VI1908E
- 348 248 SWEET HENRY/OLD FASHIONE LUV VI19253 E
- 349 ARCHIE BLYLER ORK-vols Russ Morgan
- 350 249 BROADWAY RHYM/Ork LUCKYSTAR ME351023W
- 351 BLUE CHIPS- Fine Male Blues Singer with
- 352 hot clarinet and powerful driving piano
- 353 250 CHIPPING THE ROCK OF BLUES/ ME60955E
- 354 BUDDY BLUES sings "4g
- 355 251 WASHAM MOON (Ray Smokey Ork) CR3096 E
- 356 252 DONT WANT YOUR KISS-hot 1st, 2nd & 5754E
- 357 BLUES CHASERS-who are they?
- 358 253 SWEET GEORGIA BROWN/Gold Ork PE14428E
- 359 BLUE RIDGE IS MARCHING AGAIN
- 360 254 Tribute to the 80th Division-A report
- 361 of their deeds plus the division March, issued on a special Columbia. Electrical 100 transcription-4g- 00 OF-100 W
- 362 BLUE RIDGE HI BALLERS-MOUNTAIN MUSIC
- 363 255 GUN DOWN ZYNGEBURG TOWN/ C015096 N
- 364 B.DIDDLEY-one of the fine Rhythmic Blues
- 365 256 HET BODIDLEY/MONA CHECKER604E
- 366 JOHN BOLES sings Show Hits from "Capt.
- 367 Of The Guard and #song Of The West.
- 368 257 U ALONE/ FOR YOU VI22373 E
- 369 258 WEST WIND/THINE ONE GIRL VI22229 E
- 370 IRENE BORDON sings hits from George
- 371 Gershwin's "Little Miss Bluebird"
- 372 259 SO THIS IS LUV/WONT SAY I WILL VI19199W
- 373 EARL BOSTIC ORK with Tany Scott, Pope
- 374 Foster, John Hardee, J. Heard et al. G0THAM DISC
- 375 260 LITTLE FOOT BOY-vo. Brother Joshua GO 135E
- 376 261 LITTLE EVA-vo. Cousins GO 501N
- 377 262 MAJOR AND MINOR/ALL ON MAJest105E
- 378 CONNIE BOWELL sings "Bob Crosby Ork
- 379 263 ME MINDS YOU/NEVER DREAM AGAIN BR4058E
- 380 264 DINNER AT 8/EMPEROR JONES BR6640 W
- 381 265 U R MY LUCKY STAR/GOT FEELIN DE 575 E
- 382 266 MET MY WATERLOO/BEACH BALI DE 829 E
- 383 267 *MARTHA/HOME ON RANGE DE1600 E
- 384 AL BOWLY - a crooner in the Crosby,
- 385 Columbus, Falloy, Baltimore tradition with
- 386 268 FLOWERS FOR MADAME/CLOUDS VI24965E
- 387 269 U OPENED MY EYES/EVERYTHING VI25004 E
- 388 270 PICCOLINO/TOE HAT VI25094 E
- 389 271 WHERE AM I/DINNER AGNE VI25187 E
- 390 272 SOMEBODY OUGHT TO BE TOLD VI25200 E
- 391 273 BEAUTIFUL LADY IN BLUE/WITH VI25209 E
- 392 274 BUT DEFINITELY WHEN I'M VI25336 E



Black Swan Records



(CONTINUED FROM ISSUE 14)

- 14148 ETHEL WATERS AND THE JAZZ MASTERS - LONG LOST MAMA - Para 12180
- IF YOU DON'T THINK I'LL DO -
- SHEET POPS (JUST TRY ME) -
- Note: Listing from *The World* 6/23
- 14149 TRILBY SMITH AND HER DOWN HOME SYMPHONISTS - FLEDG OF WAITIN' BLUES - Para 12168
- TRIFLIN' BLUES -
- Note: Listing from *The World* 6/23
- 14150 14150A BARY STAGINE - ACC. BY - CHIL'DN' THE BLUES (AUSTIN & HUNTER) - Para 12150
14150B P.H. HENDERSON - DOWNHEARTED BLUES (AUSTIN) -
- Note: Walt. Allen copy, label B... This coupling also appears on Majestic 1522 as by PEARL HARGIS. The Majestic recording is owned by Bob Colten. Label has 14150A and 14150B respectively appearing the wax. It also lists "Fine Accomp. - P.H. Henderson."
- 14150 JULIA WOODY WITH ORCHESTRA - SCANDAL BLUES - Para ?
- INEZ WALLACE WITH ORCHESTRA - ONCE BUT NOT NOW - Para ?
- Note: Listing from *The World* 6/23. "I would like to hear from anyone owning this disc. If this recording was issued we could have two 14150's, another peculiar Black Swan doing."
- 14151 ND ETHEL WATERS - THE JAZZ MASTERS - LOST OUT BLUES (GRANT) - Para 12181
ND ETHEL WATERS - ACC. BY THE COMPOSER - YOU CAN'T DO WHAT MY LAST MAN DID (A.C. JOHNSON) -
- Note: Colten copy, purple label C. (Please note that "The Composer" is A.C. Johnson). Walt. Allen lists the Paramount copy as ETHEL WATERS AND HER JAZZ MASTERS - LOST OUT BLUES/ETHEL WATERS - ACC. P. - YOU CAN'T DO WHAT MY LAST MAN DID.

14152 (No Information - This may be the Julia Moody/Inez Wallace item which is listed above on 14150. Can anyone verify this?) Also see the item following. Note that the second title has 14152B appearing in the wax. Real Crazy Man.)

- 14153 101-2 (pressed out); FAE BARNES, ACC. BY DONALD M. REDMOND - DO IT A LONG TIME PAPA (OVERSTREET) - Para 12136
14152B; 102-2 (pressed out); FAE BARNES, ACC. BY DONALD M. REDMOND - I JUST WANT A DADDY (DORSEY) -
- Note: Colten copy. Unusual wing label combination incorporating A, B and C characteristics. Color is black and yellow. Aural evidence Redmond does play piano.

- 14154 (2) ETHEL WATERS, ACC. BY THE COMPOSER - SWEET MAN BLUES (J.C. JOHNSON) - Para ?
(2) ETHEL WATERS, ACC. BY J.C. JOHNSON - ETHEL SINGS 'EM (SUNG BY THE COMPOSER) - Para ?
- Note: Colten copy, wing-label, colors - Black, White and Red. The A side has 14154 B in wax and the B side, "Ethel Sings 'em" has 14154 A in wax. Aural evidencing indicates that there is no title mix-up, however the A & B indications are definitely reversed. Still another Black Swan error.

Note: The below is assumed from catalog Number stamped in wax of Para 12189
14155 ETHEL WATERS - ACC. PIANO - WHO'LL GET IT WHEN I'M GONE Para 12189 (651;14155-A)
- ALL THE TIME Para 12189 (652;14155-B)

Further note: Paramount listing and observation by Perry Armagnac.

WITH BLACK SWAN LISTING 14155 we come to the end of the interesting 14100 race series of Black Swan. If any of our readers have numbers up and above 14155 please let us know. It is assumed that the last 14100 number listed was a recording of the summer of 1923.

OUR NEXT SERIES IS THE "STANDARD VOCAL" SERIES

- 18047 HARRY A. DELMORE - TENOR - CAN'T YOU HEAR ME CALLING CAROLINE OLYMPIC 17113*
- A DREAM OLYMPIC 17108*
- Note: Listing from *TW* 8/22.....as by Vernon Dalhart; #as by Charles Harrison

- 18048 LORENZO WELLS - DRINK TO ME ONLY WITH THINE EYES OLYMPIC 17104*
HERBERT BLACK - WHEN YOU AND I WERE YOUNG MAGGIE OLYMPIC 17109*
- Note: Listing from *TW* 9/22.....as by Percy Hemis; #as by Howard Shelley

- 18049 REVELLA HUGHES - KISS ME AGAIN OLYMPIC 17107*
- HOMING OLYMPIC ? ?
- Note: Listing from *TW* 9/22.....as by Gloria Parles. No information available for "Homing"

OUR NEXT SERIES IS THE "HAWAIIAN" SERIES - Assumed releases took place between 8/22 & 12/22

- 25001-1 16101-A ROYAL HAWAIIAN GUITARS - HAWAIIAN TWILIGHT (SHERWOOD VANDERSLOOT) - OLYMPIC 16102*
- 16103-A ROYAL HAWAIIAN GUITARS - CHRISTMAS (PASTALOGA) - OLYMPIC 16103*
- Note: Max Vreede copy, label C, #jack and Gold... #as by "Hawaiian Singing Guitars", listing from *The World* May 11, 1921.....as by "Mauie & Perera Walkiki Orchestra", listing from Carl Mendziera. Listing also appears in *The World* of July 6, 1921, "Olympic Records" for July.

- 25002 16102A KALUANA & BROWN HAWAIIAN GUITARS - DRIFTING - OLYMPIC 16102*
KALUANA & BROWN HAWAIIAN GUITARS - DREAMY ALABAMA - OLYMPIC 16106*
- Note: Colten listing.....as by "Hawaiian Instrumental Duo", listing appeared in *TW* World May 25, 1921, # assumed as by "Hawaiian Orchestra", listing appeared in *TW* JOURNAL Sept. 1921.

- 25003 KALUANA & BROWN - ONE, TWO, THREE, FOUR - OLYMPIC 16103*
KALUANA & BROWN - HAWAIIAN LULLABY - OLYMPIC 16104*
- Note: #as by "Hawaiiulu Hawaiian Orchestra", listing appeared in *TW* JOURNAL July 1921.... definite information for the Olympic?? identity of "One, Two, Three, Four".

- 25004 KALUANA & BROWN HAWAIIAN GUITARS - KAWAHA - OLYMPIC 16104*
KALUANA & BROWN HAWAIIAN GUITARS - MALANAI ANU KA MAKANI - OLYMPIC 16102*
- Note: #as by "Hawaiian Guitars", listing appeared in *TW* JOURNAL July 1921... #as by "Hawaiian Guitars", listing appeared in *TW* WORLD May 11, 1921... Incidentally above 25004 was listed by Colten.

- 25005 KALUANA & BROWN - CHRISTMAS WALTZ - OLYMPIC ???
KALUANA & BROWN - PANSY PACAS - OLYMPIC 16105*
- Note: #as by "Hawaiiulu Hawaiian Orch.", listing source unknown... No information on Olympic??? of "Christmas Waltz".

With Black Swan 25005 we conclude all known "Hawaiian Series" items. AS 25002, 25003 and 25005 were listed in *TW* WORLD, 8/22, 9/22 and 12/22 respectively. All individual information came from Collector sources.

It is our intention, at long last, to complete the Black Swan compilation in a forthcoming issue, or as the erudite Walt Allen ably remarked "This endeth the listing of the Ben Cymet series." We shall also present a review of what happened in all these Black Swan installments.

THIS BLACK SWAN LISTING WILL BE CONTINUED IN A FORTHCOMING ISSUE. FOR LABEL CLASSIFICATIONS, DEFINITIONS, ABBREVIATIONS, BACKGROUND MATERIAL, ETC. SEE ISSUE NO. 4 & 5. THE BLACK SWAN WORK BEGAN IN ISSUE 4 and has been continuous except for issue No. 12.

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